CARIBBEAN WOMEN AND THEIR ART

An Encyclopedia

MARY ELLEN SNODGRASS

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Women, brave as stars at dawn.

—Edwidge Danticat

Life is too kind to men, whatever their color.

—Maryse Condé

Women try hard to live down to what is expected of them.

—Elsie Clews Parsons

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PREFACE

One creator at a time, *Caribbean Women's Art* examines the crafts and skill of seventy-eight female originators in the West Indies, from the familiar islands—Jamaica, Haiti, Cuba, Puerto Rico—to the obscurity of Roatan, Carriacou, Abacos, Guanaja, and Indian Key. A survey of regional history informs the reader, student, teacher, librarian, traveler, and arts and women's historian of the storykeepers, painters, weavers, composers, and garden builders who have shared one of earth's energizing environments. The chronology lists events that shaped the human occupation of the Indies, beginning with the 1492 arrival of Columbus's trio of caravels and covering the genocidal clash of Indians, black slaves, and Europeans as peoples struggled for property and the independence to develop it. Examples of religious proselyting, revolution, slave revolt, and the forging of nation states anticipate the arts of current times and the liberation of West Indians to sing their unique songs.

Entries salute the best-known island creators: ethnochoreologist Katherine Dunham, dialect entertainer Louise Bennett-Coverley, paleontologist Sue Hendrickson, autobiographer Maryse Condé, herbalist and memoirist Mary Jane Seacole, ballerina and choreographer Alicia Alonso, and ethnographer Elsie Clews Parsons. With insight into the effects of change on populations, correspondents and diarists preserved personal experiences—the Empress Josephine's commentary on 250 rose species, Catherine Flon's design of a Haitian flag, Curaçao's radio activist for health care Mamita Fox, Cuban feminist Elena Gil Izquierdo, and Grand Cayman drummer Julia Hydes's echoes of African rhythms. Distinct voices from the past foregrounded the best of island life—Santo Domingan folksinger Teodora Ginés, Calypso Rose and her Tobagan guitar riffs, Iris Bannochie's garden paths through Barbados to the sea, Jamaican editor Amy Jacques Garvey's summations of Pan-Africanism, Isabel Duncan's shipboard views of Caribbean ports, and state dinners organized by Trinidadian food maven Zalayhar Hassalani around global cuisines.

The most whimsical, Cayman painter Gladwyn Bush's folk images on walls, ceilings, cars, fences, furniture, and appliances released irrepressible gladness at island life and spirituality.

Regional chronicles remind readers that great joy celebrated emancipation, Junkanoo, and Carnival while expunging memories of earthquakes, malaria, epidemics, hurricanes, and volcanic eruptions, the cataclysm that changed the life of St. Vincent native Maria Kinnaird Drummond before age two. The one-of-a-kind expertise of Marion West's letters from a Baha'i mission in Bonaire, Denise Henley-Smith's costume history from the Turks and Caicos, and Poleska de Boissière's pastry treats for guests at Port of Spain contrast the meticulous colored *molas* of Lisa Harris in the San Blas archipelagos, arias by Guyanan mezzo-soprano Jill Gomez, and sonnets of Cuban poet Juana Borrero, an artist who died in her teens. The zeitgeist tinges time and locale of Janet Schaw's views on the debauching of black females by white men in Antigua and St. Kitts, Martinique priestess Euphemie David's prophecies, and Christene Browne's films of Caribbean families making new lives in Canada. Media reports on Jamaican photographer Opal Palmer Adisa, Cuban dramatist Gertrudis Gómez de Avellaneda, and Jamaican potters Louisa Jones and her daughter Marlene "Munchie" Roden expand current perceptions of style and form.

Appendixes listing female artists by genre and island enable readers to research elements of vodou priestcraft, costuming modern dance, and postmodern quilting and found-art sculpture. A glossary of terms clarifies specialties:

architecture—ramada
art materials—slip, hematite
ethnicities—Kuna Yala, Maroons, Arawak, Bambara, Creole, Koromantee, Garifuna, Bantu
food service—*funchi*, halal, *yabba*
garments and costumes—togue, jippijappa, drawn work, *mola*, *gele*, Junkanoo
historic elements—diaspora, *conquistadores*, Tonton Macoute
language intricacies—patois, Papiamento
literary forms—acrostic, decima, magical realism
musical instruments—vihuela, cuatro, *benta*, *bandola*, shawm, guiro
music genres—ska, calypso, danza, quadrille, juba, soca, meringue, baroque, reggae, mazouk
performers—griot, busker, moko jumbi, tuck-band, moko jumbi
religious elements—lwa, existentialism, duppy, Calvinism, Obeah, orisha, Candomblé.

A comprehensive index of notable artisans and secondary topics notes multiple references to specifics:

events—Second Seminole War, diaspora, Haitian Revolution, Crimean War, Santo Domingo Massacre, Spanish–American War, Dominican War for Independence, Slavery Abolition Act, American Revolution

famous figures—Florence Nightingale, Mary Prince, Cecile Fatiman, Beryl McBurnie, Maria Irene Fornes, Pearl Primus, Maryse Condé, Winnie Atwell, *La Diablesse*
foodways—callaloo, johnnycake, rum, *sawine*
islands—Exumas, Grenadines, Providenciales, Indian Key, Guanaja, Nevis, Eleuthera, Grande-Terre
labors—slavery, sugar plantations, batik, literacy, printmaker
philosophies—feminism, Marxism, abolitionism, Muslims, patriarchy
powermongers—Napoleon, Nicholas de Ovando, Toussaint Louverture, Rafael Trujillo, Jean-Jacques Dessalines, Papa Doc Duvalier, Fidel Castro
tribes—Twi, Ashante, Dahomey, Bambara, Fulani, Yoruba, Fon, Taino, Paya
venues—talk radio, silk screening, riddles, film, call-and-response, satire.

Overall, the text emphasizes the importance of women's influence on varied outlets for their talents—essay, legends, catering, hen frigates, gospel music, children's literature, journalism, and translation.

INTRODUCTION

Overlooked in the art history of the Western Hemisphere, the earnest West Indian woman exemplifies the pragmatism of isolation. In a circumscribed world vibrant with postcolonial gems, storyteller Laurelle "Yaya" Richards reclaimed the West African griot tradition in her anthology *The Frock & Other Poems*. With the hands-on vigor of Arawak and Akan potters, Louise "Ma Lou" Jones drew the world to a clay craft dating to indigenous islanders and slaves. With the hideous memories of her father's murder by Seminole insurgents, memoirist Hester Perrine Walker worded the horror of the decimation and arson of Indian Key, a one-day assault during the Second Seminole War. With similar Gothic detail, writer Marie Vieux Chauvet captured the merciless era of the *noiristes* and the Duvaliers, Papa Doc and Baby Doc. Each delineated a Caribbean essential: joy in celebration, preservation of foodways, and cognizance of the costs of settling the frontier.

The glimpses of a varied region contribute to a crazy quilt of Indies beauty and endeavor. Haitian chanteuse Lumane Casimir put a black face on stage presentations of *vodou-djazz* vocals. Tobago's Scots-Caribbean librarian Grace Hallworth roused children to literacy through fables, riddles, counting rhymes, and participation in Anansi the spider lore, an animal fable imported with slaves from West Africa. Calypso singer Beulah "Lady B" Bobb epitomizes the will of women in a patriarchal society, the female underclass who reared families during slavery and afterward under constant duress. The oral tradition of group sing, jazz, and call-and-response revived in islanders a reverence for ethnic musical sources.

West Indian women have imbued the islands with zest and virtuosity—the gutsy defiance exhibited by Haitian queen Anacaona to the genocidal Spanish, the training of Puerto Rican children in violin by Lolita Tizol, the spread of Brer Goat and Brer Lion fables to a new generation of Trinidadian children by Olga Comma Maynard, and a love of Santo Domingo inspired by flag seamstresses Maria Trinidad Sanchez,

and Concepción Bona Hernandez, Maria de Jesus Pina Benitez, and Isabel Sosa. An American outsider, scholar Elsie Clews Parsons, combed the islands for their most ancient models of vernacular rites, shape-shifting, and night-flying vampires. St. Thomas chef and food writer Arona Petersen preserved the recipes of islanders for bush tonics and herbal curatives. Into the twenty-first century, humanist fiction writer Ana Lydia Vega perpetuates strands and motifs from island lifestyle in her wry, satiric short stories in the *puertorriqueño* idiom. Their female vigor imparts a spirited acceptance of challenge as the impetus to creativity.

The receptivity of islanders continues to value native truths—tender celebrations of God in the Antiguan hymns of Elizabeth Hart Thwaites, Saban drawn work introduced by Mary Gertrude Johnson, Ellen Jane Lindsey's prize-winning Montserratian vegetables, the socioeconomic negotiations of the underclass in the cultural analyses of Frances Lanaghan, and the tough female portraits of Roatan painter Virgie Castillo, who declared, "My soul is island." The open-minded treasure the orations of Haitian freedom fighter Marie-Claire Dessalines and the prophecies of Martinique priestess Euphemie David, who saw in Josephine de Beauharnais the possibilities for global power and influence. On a keener level, believers in the Haitian herbalism of Mama Lola Lovinski seek her advice on physical and psychic pain and, similarly, vent frustration with an encroaching Anglophone world by laughing at Aruban dramatist Nydia Ecury's resettings of stage classics in Dutch-Caribbean Papiamentu.

The full range of Caribbean artistry refuses to fit neatly into one box, as with the boundless painted fantasies of Cayman artist Gladwyn Bush, the herbal doctoring and poetry of Lily Bow on Cudjoe Key, Jeanne Lucinda Musgrave's promotion of Jamaican lace bark crafts, Trinidadian milliner Rosene Lila Dash Gittens's hats and parasols, and St. Kitts scenarist Christene Browne's perusal of death terrors in an old woman in the documentary *Mount Misery*. Alongside the worldwide reception of keyboard whiz Winnie Atwell and Curaçao journalist Rhoda Arrindell thrives the hardscrabble existence of Barbadian letter writer and teacher Eliza Jago Fenwick, St. Thomas police officer and memoirist Mariel Newton, and Trinidadian Elisa "Maman YaYa" De Verteuil, who sold quilts, rag dolls, jam, jelly, and preserves to support her children. In accord with feminist promotion of gendered art, West Indian crafters find opportunity in cookery, lace and mask making, libretto, cartography, glass and graphic arts, and piano to express the womanly self.

CHRONOLOGY

1492	
October 12	Christopher Columbus sailed from Spain to the Bahamas.
December 25	Columbus began building La Navidad fort on Hispaniola.
1493	
September	Spanish *conquistadores* began constructing Fort Santo Tomás.
November 28	Columbus discovered that the Taino had destroyed La Navidad.
1494	
March	Chief Caonabo led 10,000 Taino to destroy 400 Spanish at Fort Santo Tomás.
1496	
January	Deported to Spain, Caonabo died when the ship sank.
1497	
July 30	Anacaona welcomed Bartolomé Columbus to Santo Domingo with feasting.
1502	On a fourth voyage, Christopher Columbus arrived at Guanaja, one of the Bay Islands of Honduras.
1503	During the Jaragua Massacre, the Spanish governor Nicholás de Ovando hanged Queen Anacaona.
1510	Within eighteen years of Hispanic control of Santo Domingo, the Taino population fell 98.6 percent from one million to 14,000.
1521	Hernán Cortés's galleon *Capitana* sank off Cuba.
1562	Teodora Ginés and her sister Micaela performed Cuba's first original melody at the Santiago cathedral, an island landmark.
1600	
December 14	The Spanish galleon *San Diego* sank during a battle with the Dutch in the South China Sea.

1600s The Dutch began importing black laborers to Bonaire in the Netherland Antilles.

1610 Spain established Santa Fe as the capital of New Mexico.

1692 West African slaves began selling their crafts in Spanish Town, Jamaica.

February Before trial in Massachusetts Colony, the herbalist Tituba faced questions about the Salem witches.

1697 Carib Indians murdered Colonel Robert Carden, boiled his head, and transported it to Dominica.

1714

October 10 The French slave ship *Adelaide* sank off Cuba.

1756

September To convert black slaves to Christianity, Samuel Isles established the Moravian Church in Antigua.

1760 Planter Nathaniel Gilbert introduced Methodism in the Caribbean.

1764

April 5 The British Parliament passed the first of the Intolerable Acts, a cause of the American Revolution.

1766

August 13 At hurricane devastated the sugar plantations and slaves of Martinique.

1775 Actor–singer Jeanne-Marie Chapiseau Marsan debuted in St. Pierre, Martinique.

June 14 The Second Continental Congress appointed George Washington to command the Continental Army.

1786 Thomas Coke, director of foreign missions, introduced Methodism to blacks in Antigua.

1791

August 14 Orator Cécile Fatiman supported Dutty Boukman, a Jamaican Islamic coach driver, houngan (vodou priest), and political inciter of Maroons who plotted the slave revolt at the Bois Caïman (Alligator Wood), Haiti.

1791

August 22 Henri Christophe's slave revolt in Saint-Dominique secured freedom and self-rule in Haiti, a former French colony by burning 1,800 plantations and killing and beheading 1,000 slave masters.

1798 Napoleon's fleet flagship *Orient* sank in the Nile Delta, Egypt.

1800

April 2 Marie-Claire Bonheur formalized her relationship with Jean-Jacques Dessalines.

1803

May 18 Catherine Flon, Dédée Bazile, and Cécile Fatiman symbolized the spirit of Haiti in the design of its revolutionary flag.

1804
January 1 Haitians declared independence.

1804
June Antiguan missionary Anne Hart Gilbert became the first female Afro-Caribbean writer by completing *History of Methodism.*

1804
October 8 Haitians crowned Jean-Jacques and Marie-Claire Dessalines their emperor and empress.

1804
December 2 Napoleon Bonaparte crowned his wife Josephine empress of France.

1806
October 17 Outside Port-au-Prince, Haiti, assassins murdered and dismembered Emperor Jean-Jacques Dessalines.

1810
Jaunary 10 Napoleon divorced the Empress Josephine for giving him no sons.

1812
Jaunary 1 The Theatre Royale opened at Bridgetown, Barbados.

1812
April 30 The volcano La Soufrière (The Sulfurer) erupted on St. Vincent, obliterating sugar plantations.

1816
April 14–16 Bussa, a laborer at Bayleys Plantation, Barbados, led a Barbadian slave rebellion that terrorized whites, forced martial law, and ruined plantation profits.

November 12 Epidemic yellow fever struck Bridgetown, Barbados.

1817
November The First Seminole War began in Florida over attempts by the U.S. Army to recover fugitive slaves living with Indians.

1819
February 22 At the end of the First Seminole War, by the Adams–Onís Treaty, Spain ceded Florida to the United States.

1822 Barbadian planters lost money to crop failure, drought, and recession.

1834
August 1 Antiguans become the first West Indians to gain freedom from slavery.

August 28 The Slavery Abolition Act ended bondage throughout the British Empire.

1835
December 28 Osceola's leadership of warriors against 100 soldiers near Tampa, Florida, started the Second Seminole War.

1838
August 1 Colonial laws emancipated the slaves of Jamaica and Trinidad.
1840
August 7 A Seminole war party attacked settlers at Indian Key, the seat of Dade County, Florida, and burned their dwellings.
1844
February 27 Rebels rallied in Hispaniola to free the eastern half of the island from Haitian control. Maria Trinidad Sanchez designed a new Dominican flag.
1850–1851 An epidemic of Asiatic cholera felled 32,000 Jamaican islanders—one-third of the populace.
1853 Mary Jane Seacole treated yellow fever victims in Kingston, Jamaica.
October 16 The Crimean War erupted in the Ukraine and spread west to Turkey.
1855
September 9 British, French, German, Italian, Polish, Sardinian, Swiss, and Turkish troops fought at the Siege of Sevastopol, Crimea.
1856 After a twenty-two-year struggle, Santo Domingo gained independence from the Haitian Empire.
July Soldiers left the Crimean war zone.
1858
December Samuel Morse increased Caribbean contacts with Latin America by installing a telegraph system in Puerto Rico.
1865
October 11 The discontent among Jamaica's freedman fomented the Morant Bay rebellion.
1870 Mary Gertrude Johnson learned drawn work in Caracas, Venezuela, and introduced the handwork in Saba.
1878
October Diarist Isabel Duncan reported a hurricane in St. Thomas.
1886 At the Colonial and Indian Exhibition in London, Jeanne Lucinda Musgrave displayed Jamaican women's crafts.
1886
October 7 Cubans abolished slavery.
1891
January Prince Albert Victor, Queen Victoria's grandson, died of influenza.
1891
April Yellow fever reached epidemic numbers in Pointe-à-Pitre, Guadeloupe.
1891
August 18 Hurricane San Magín destroyed Fort Royal, Martinique, producing 2,000 casualties and the devastation of fields of coffee, cotton, and sugarcane and all ships in port.

1894 The Cuban family of poet Juana Borrero entered exile in Key West, Florida, because of their liberal politics.

1896

February 10 A yellow fever epidemic on St. Thomas and in San Juan, Santo Domingo, travel writer Annie Adams Fields abandoned travel plans and returned to Inagua, Bahamas.

1897

December 24 While fighting with the revolutionaries in Managua, Nicaragua, poet Carlos Pio Uhrbach disappeared in battle.

1898

May 12 During the Spanish–American war, the United States invaded Puerto Rico.

1899

August 7 A hurricane on Nevis forced Eulalie Spence's family to immigrate to New York City.

1906 Workers on Cudjoe Island started construction on the Florida East Coast Railway.

1915

July 28 When the U.S. Marines invaded Port-au-Prince, Haiti, Edwidge Danticat's paternal grandfather joined the guerrilla resistance.

1917 Some 12 percent of Saba's islanders turned lace making into a cottage industry.

March 31 The United States bought St. Croix, St. John, and St. Thomas from Denmark.

1922

July 27 Amy Jacques wed Pan-African activist Marcus Mosiah Garvey and began editing three volumes of his orations and essays.

1926 Jamaican clay worker Louisa "Ma Lou" Jones began a sixty-six-year career in traditional ceramics.

1940

October 10 Fulgencio Batista began a four-year presidency of Cuba.

1943

July 27 A hurricane in Cuba injured Alicia Alonso, threatening her life.

May

1944 To the United Nations, Jamaican editor Amy Jacques Garvey presented a treatise, "A Memorandum Correlative of Africa, West Indies and the Americas," a proposal for an African Freedom Charter.

1954 Horticulturist Iris Bannochie launched Andromeda Botanic Gardens in Barbados.

1957

September 22 François "Papa Doc" Duvalier won the Haitian election and promoted black power.

1959 A donation of $200,000 from Fidel Castro enabled Alicia Alonso to enroll 4,050 youths free of charge in the Escuela Nacional de Ballet (National Ballet School), the world's largest dance academy.

1962

August 6 Jamaica, Trinidad, and Tobago won their freedom from Great Britain.

1972 Costumers on Andros invented Androsia, a style requiring batiked cloth, paper, and cardboard and topped off with hats and gloves.

1984 At Nassau, the Central Bank of the Bahamas pictured weaver Sister Sarah Johnson on the reverse of a fifty-cent note.

1987

March 20 Noor Hassanali rose to be the second president of Trinidad and Tobago and the first Muslim head of state in the Western Hemisphere.

1987

March 29 Haiti lifted a constitutional ban on vodou.

1989

September 10 Horticulturist Ellen Jane Lindsey aided victims of Hurricane Hugo through peer counseling on recovering tillable soil.

1993 Louise Bennett-Coverley's *Aunty Roachy Seh* (1993) rebuked Jamaicans who shamed their color and African genealogy.

1995 Rhoda Arrindell began editing *The Curaçao Chronicle*.

2003

October 12 Cuban dancer Gema Díaz-Lugo defected to Daytona Beach, Florida, to escape poverty and the tyranny of Fidel Castro's Communist regime.

2004

September 11 Hurricane Ivan destroyed all but 17 percent of Grand Cayman residences.

2013

April 18 Mamita Fox staged an eight-day sit-in by chaining herself to the tax office in Kralendijk, Bonaire, until islanders in Bonaire, Saba, and St. Eustatius received health care equivalent to that of Netherlanders

2016

June 30 A full-length statue of Mary Jane Seacole on the campus of St. Thomas Hospital in central London envisioned her as a pioneer nurse.

A

ADISA, OPAL PALMER (November 6, 1954–)

Photographer, poet, and novelist Opal Palmer Adisa combines the textures and personalities of Jamaicans in her work, which reflects the influence of patois storyteller Louise Bennett-Coverley. Born outside Kingston on November 6, 1954, Opal was the daughter of a bookkeeper from Johns Hall and a chemist on a sugar plantation, who was born at Aboukir northwest of the capital. Reared among storytellers, she chose writing as her career at age eight and immersed herself in *Cane*, by Harlem Renaissance author Jean Toomer. She later outlined her ambition in "The Swelling of a Womb/The Forging of a Writer" and "Lying in the Tall Grasses Eating Cane," two personal essays for *Eros Muse: Poems and Essays* (2006).

After her parents divorced, Opal internalized the scenarios of the single mother among the poor. While the family lived among privileged British at Caymanas Estate in St. Catherine Parish, at age thirteen, she aided her mother in ministering to the poor and ill at the Spanish Town Hospital. The two supported the Red Cross and a credit union for cane cutters. She gave presentations at prisons, juvenile centers, high schools, community centers, museums, and churches. The experience of aiding the downtrodden influenced Opal's single motherhood of a son and two daughters, author Teju and jazz singer–actor Shola Adisa-Farrer.

Writing of Home

Opal traveled to New York at age sixteen to study in Manhattan at Hunter College and began issuing poems in Jamaica's *The Gleaner*, a beginning that extended to publication in *Sage*, *Macomere*, *Carrier-Pidgin*, and *Frontiers*. To capture the gusto, aromas, rhythms, colors, and oral history of home, she contributed readings, lecture, criticism, and articles for *Essence* and broadcast *Radio Parenting* over KPFA. She

completed master's degrees in English and drama from San Francisco State University in 1979 and a doctorate from the University of California at Berkeley. Between degrees, she directed Watoto Wa Kuumba, a children's drama group in Oakland that remained active for twelve years. To promote change in the West Indies, in the 1980s, she contemplated joining Maurice Bishop's New Jewel Movement in Grenada.

Opal's canon began in 1985 with the first of three children's books, *Pina, the Many-Eyed Fruit*, and the short fiction collection *Bake-Face and Other Guava Stories* (1986), a griot-style narrative of four stout-hearted women in the island countryside that include "Me Man Angel" and "Widow's Walk." Her honoraria quickly accrued, beginning with acknowledgment of "Daughters of Yam," continued with the 1987 Pushcart Prize for the ghost tale "Duppy Get Her" and, in 1992, a PEN/Josephine Miles citation for candid mother–daughter confrontations in *Tamarind and Mango Women*. She finished out the 1990s with four projects—the young adult novel *It Begins with Tears*, a contribution to the global anthology *Daughters of Africa*, the article "I Must Write What I Know So I'll Know That I've Known It All Along," and *Fierce Love*, the first of thirteen poetry anthologies.

Giving Back

From age thirty-nine, Opal taught literature and creative writing in the California state university system and at Stanford. After stints at Cairo, Egypt; Bahia, Brazil; Laurel Hill and Charlotte, North Carolina; and Sausalito, California, she accepted a visiting professorship in St. Croix at the University of the Virgin Islands, where she edited and wrote verse for the *Caribbean Writer*. In assemblies in England, Czechoslovakia, Germany, Ghana, Nigeria, and South Africa, she encouraged black literature and gender justice.

With *Until Judgment Comes* (2007), Opal turned her themes to Jamaican men in folktale and myth, a contrast to the great-hearted, zealous females of the previous works "Call Me Female," *Caribbean Passion*, and "What's in a Name Ask Maroon Nannie." Her gendered philosophy shaped an outspoken essay, "She Scrape She Knee: The Theme of My Work" (2008). The text, taken from *I Name Me Name* (2008), stated a personal reflection on the sources of female anger:

> This woman, me, who must often walk stiff-legged in defiance of the scrapes that are inflicted, often by the insensitive, the blind, the upholders of norms, traditions, and antiquated values that I had no part in setting and by which I will not abide. (Adisa, 2008, 146)

Her love of children's stories fueled *Look! a Moko Jumbie*, a story enriched by masked dancers on stilts. While living in Miami, she collected *Caribbean Erotic* (2010), an olio of sexual fantasy, adultery, female abuse, lust, and rape that preceded her receipt of a Woodrow Wilson fellowship. In 2017, she directed gender studies at the University of the West Indies at Mona, Jamaica, and produced a column for

the St. Thomas *Daily News*. She issued a fifth novel, *Love's Promise*, from which she adapted "Market Woman" in February 2018 while dancers Cailia Adams and Nerissa Mourillon interpreted the scenarios.

See also Louise Bennett-Coverley.

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"Interview with Opal Palmer Adisa," www.youtube.com/watch?v=wdnV_31mG-k.

ALONSO, ALICIA (1921–)

A stage diva and cultural powerhouse, Alicia Alonso Martinez, founder of the Ballet Nacional de Cuba, impacted world dance as performer, choreographer, promoter, critic, and teacher. Born on December 21, 1921, to Ernestina Hoyo and Antonio Martinez de Arredondo, a military veterinarian, she grew up among Havana's professional class. At age eight, she mastered flamenco with castanets at the Ballet School of the Sociedad Pro Arte Musical. The following year, costumed by her mother in beak and wings, she took the part of the bluebird in *Sleeping Beauty*. To break in pointe shoes, she wore them at home for everyday tasks.

After marrying dancer Fernando Alonso, Alicia reached New York in 1937 and performed on Broadway in comic musicals *Great Lady* (1938) and *Stars in Your Eyes* (1938). A major influence on the American Ballet Theater and New York City Ballet, while living in Manhattan, she teamed with Jerome Robbins, Antony Tudor, and Agnes de Mille and choreographed *Dioné* (1940), the first ballet staged to Cuban music. She separated from Fernando and, with daughter Laura, migrated to London to study at the Sadler's Wells Ballet School. Like her mother, Laura grew up to choreograph and teach the distinct techniques of Cuban ballet.

Blindness at Age 20

A detached retina forced Alicia to undergo four surgeries at Columbia Presbyterian Hospital and two years of bed rest. To maintain her career, she practiced with hands and feet combinations for title roles in *Giselle* and *Carmen*, a bravura siren role for which she is best known. A head wound during a hurricane in Cuba on July 27, 1943, threatened her life. Returned to New York, she debuted in *Giselle* and soloed in *Swan Lake*. In 1947, when George Balanchine created her role in "Theme and Variations," she followed colored spotlights with limited peripheral vision. As part of his American Ballet Caravan, she undertook a two-year tour of the Western Hemisphere. For guest spots with the Ballet Russe de Monte Carlo, she danced behind a wire that prevented a tumble into the orchestra pit.

At the height of her American success from a premiere performance as Lizzie Borden in Agnes De Mille's *Fall River Legend* on April 22, 1948, Alicia returned to Cuba to establish Ballet Alicia Alonso and recruit promising talent from the Caribbean to practice their art ten to twelve hours a day. While Fernando toured South America, she soloed with the Washington Ballet in the Dominican Republic. At age thirty-one, she became the first North American to perform in Russia with the classic Bolshoi and Kirov companies. Shortfalls in Soviet subsidies ended her Cuban dance academy in 1956. A donation of $200,000 from Fidel Castro in 1959 enabled her to enroll 4,050 youths free of charge in the Escuela Nacional de Ballet (National Ballet School), the world's largest dance academy. She featured gendered training for her specialty—partnering of the feminine, fluttery ballerina with the macho, muscular male.

Proponent of the Arts

Alicia's grooming of the next generation of dancers tinged global troupes with Hispanic vigor, technique, and footwork and earned her the 1958 *Dance Magazine* award. In 1960, she played the comic figure Swanhilde in *Coppélia* before a Latvian audience. At age forty-five, she flourished in France as recipient of the Anna Pavlova award and a Grand Prix de la Ville. While touring the lead in *Carmen*, she divorced Fernando and married journalist Pedro Simón, a critic for *Cuba en el Ballet*. In a review of a Paris production of *Giselle* in November 1966, Jan Maguire of the *New York Herald Tribune* described the star as delicate, nostalgic, and wistful while imitating Giselle's dance to death. Maguire declared Alicia one of the premiere dancers of her day.

Following a performance of Jules Perrot's *Pas de Quatre* (Dance for Four) with the English National Ballet, in 1975, Alicia traveled to Canada and Vietnam to present her unique Ibero-Cuban style blended with the methods of Enrico Cecchetti and Agrippina Vaganova. In New York, Alicia acted the role of the wife Phrygia in *Spartacus* with the American Ballet Theater, a beginning of cross-cultural exchange. At her performance in San Juan, Puerto Rico, in early August 1978, a bomb exploded, an anti-communist protest that accompanied pickets. In San Francisco, at age sixty-nine, her group introduced *Middle of the Sunset* and *Farfalia* (Butterfly), her farewell to the stage. For loyalty to Cuban culture, Castro honored her and the ninety-member troupe in 1998 with the Lazaro Pena Order. She led the company at the Kennedy Center in 2001 in a revival of *Coppélia* and oversaw recruitment of students from non-communist countries. In 2005, Erika Kinetz saluted Alicia for being "able to draw the world's best artists to her small, impoverished nation to dance" (Kinetz, 2005, 10).

Splitting time between Havana and Madrid, Alonso remained prominent in Caribbean and European ballet. For launching a world ballet festival at the Gran Teatro de la Habana and critiquing dancers in Brazil, Bulgaria, Japan, Costa Rica, Russia, and the United States, she earned an honorary doctorate from El Salvador. UNESCO presented her a Pablo Picasso Medal for classically pure dance and ap-

pointed her a goodwill cultural ambassador. An International Ballet Gala honored her in 2013 in Johannesburg. She received a standing ovation on May 30, 2018, after her twenty-four dancers performed *Don Quixote* at the Kennedy Center's Cuban Festival of Arts. A bronze statue of Alicia adorns the Havana theater that bears her name.

See also Gema Díaz-Lugo.

Sources

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ANACAONA (1474–1503)

A revered balladeer, storyteller, and composer, Anacaona, a Haitian queen, lived at a perilous time in West Indian history, when music and narrative soothed First Peoples fearful of European invaders. Named "gold flower" in the Taino language, she served the native people of Maguana as *cacica* (political leader) and arbitrator. She was born in 1474 in the southwestern part of the island at Yaguana, Xaragua, a town presently named Léogâne. At the time, her older brother, Cacique (king) Bohechio Anacaochoa, ruled Maguana at the island's center and taught her the elements of government.

Four years after Christopher Columbus's first voyage to the Caribbean in October 1492, he returned from Spain and moored at Haiti. He parlayed with the royal Taino siblings and achieved a concession—cotton, cassava, root vegetables, and fish for the *conquistadores*. As a token of friendship, Columbus took Anacaona and her brother aboard a Spanish caravel to the west to tour the Gulf of Gonâve. Wed to Chief Caonabo, Anacaona took her brother's throne at Jaragua after his death. While sharing power with her husband, she reared a royal daughter, Higuemota. The queen supported Caonabo's rejection of Spanish conquistadors, who began building La Navidad (Fort Christmas) near Caracol Bay in northwestern Hispaniola in September 1493.

The European lust for gold incited hostilities. From the south-central portion of the island, currently Juan de Herrera in San Juan province, in March 1494, Caonabo led 10,000 warriors to destroy the 400 Spanish invaders and burn Fort Santo Tomás. Alonso de Ojeda, a Castilian navigator, shackled Caonabo, took him to Isabela, a northern town built in 1493, and prepared to deport him to Spain. While in chains, Caonabo died in 1496 when the ship sank.

In January 1497, Anacaona welcomed Bartolomé Columbus, Christopher's brother, with gifts of ebony chairs and bowls, cotton garments, verse recitations, and dancing to drums and rattles at a ritual court surrounded by standing monoliths. The subsequent death of Bohechio left Anacaona the sole ruler of Jaragua. In 1503, a state banquet and *areíto* (welcome) of the genocidal Spanish governor Nicholás de Ovando ended with his unforeseen attack on the village. His 300 troops and 200 horsemen burned 84 chiefs alive and seized the queen for a public judgment in Santo Domingo.

Resisting Ovando's enslavement of the Taino, Anacaona stood alone in chains. She pondered an offer of mercy: she could avoid execution if she agreed to serve one of the invaders as a concubine. She shrieked damnation on her deceivers. At her refusal, in 1503 in an act known as the Jaragua Massacre, the Spanish hanged the twenty-nine-year-old queen and threw her corpse to dogs. Seven years after her death, when the Spaniards possessed all of Hispaniola, the original population of one million Taino had fallen to 14,000 or 1.4 percent of its original number. Her name and martyrdom survived in literature, legend, sculpture, drama, and song.

Source

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ARRINDELL, RHODA (1967–)

Caribbean linguist, critic, and author Rhoda R. Arrindell, an education consultant, specializes in analysis of creolization and the ethno-social identity of St. Martin islanders. She advanced her agenda in partnership with the St. Martin Educational and Cultural Organization, an activist effort launched in 1984. In 1993 at the International Trade Center in Curaçao, she took part in the Third International Conference on Women Writers of the English-Speaking Caribbean. In 1996, she joined author Lasana Sekou in editing *National Symbols of St. Martin: A Primer*.

A native of Curaçao, Rhoda was born in 1967 to a St. Martin father and a mother from St. Vincent. A promoter of the Sucker Garden and South Reward villages, she studied at St. Joseph College and Milton Peters College and took part in sports and dance. In 1985, she entered the University of Miami, Florida, and completed a BA in linguistics and African American studies from Syracuse University. At age twenty-two, she began playing soccer and volleyball, teaching beginning English classes at the University of St. Martin, and editing for the House of Nehesi, a publisher in Philipsburg. While studying pre-law in Curaçao, she reared daughter Akilah. From 1995 to 1998, she edited and wrote for *The Curaçao Chronicle*. At age thirty-three, she initiated a two-year association with the firm Duncan & Brandon as a researcher and translator of Dutch court judgments.

Scholar and Writer

While rearing son Rajheem and Akilah and completing an MEd in education administration from the University of the Virgin Islands in St. Thomas in 2005, Rhoda championed the United Volleyball Foundation. She won a UNESCO fellowship to study sociolinguistics, for which she achieved proficiency in Dutch, French, Spanish, and Papiamento, the Dutch/Portuguese/Spanish language of Aruba, Bonaire, and Curaçao. She mentored beginning writers of the West Indies, providing positive critiques for Cynthia Wilson's fiction anthology *Same Sea . . . Another Wave*. Rhoda's scholarly works include *Brother Rich, Nana Sweetie . . . Creative Writing in St. Martin*, *Agency in the Emergence of Creole Languages*, *Marginalized Peoples and Creole Genesis*, and her published dissertation, *Language, Culture, and Identity in St. Martin*. Her breakdown of creole patois identified Nigerian, Surinamese, Maroon, Nevis, and Jamaican elements of pidgin English that passed to Pacific populations via seagoing vessels.

With a doctorate from the University of Puerto Rico, Río Piedras, in June 2011 and pre-law training from the University of the Netherlands Antilles, Rhoda taught GED English, adult literacy, and Caribbean and world literature while chairing the humanities department of the University of St. Martin. Her contributions to West Indian lore included an annotated bibliography of folk drama and, in November 2007, coordination of the Tenth Annual Eastern Caribbean Islands' Cultures Conference. Until April 2010, she secured teachers for Dutch, English, French, and Spanish classes. In addition to raising curriculum standards and proposing new coursework, she superintended English as a Second Language programs. On her departure from the university, she charged the administration with marginalizing her for promoting organized labor.

Politics and Education

Rhoda achieved the post of St. Martin's first Minister of Education, Culture, Sports, and Youth Affairs, which she held from October 2010 to May 2012. Her campaign slogan, Re-Righting Education, stressed the need for modern learning and degrees or certification for at least one member of every family. She accomplished the beginnings of vocational education in language proficiency, computers, hospitality, construction, and crafts and secured the island's admittance to UNESCO. Her folk-based projects included "Get off the Block, Get on the Bus, Get Busy" for youth and movements to make Emancipation Day (May 17) a public holiday and to build a world-class university staffed primarily by local professors. A loyal St. Martiner and Democrat, she envisioned better training for autistic and disabled children and organized public discussions of parental concerns.

A mix of professor, entrepreneur, and mother of two, Rhoda has remained focused on communicating her sociolinguistic theories to islanders. At the Ebenezer Estate in September 2012, she established RAILRD Consulting, an agency supporting equal treatment for all races, ethnicities, genders, origins, and sexual

orientations. For the National Institute for Professional Advancement on Cay Hill, she aided transition to vocational and technical learning. She followed with Source of Inspiration and Learning, a bookstore and Internet café on Alamanda Drive at Betty's Estate, which functioned from 2016 to 2017 until its destruction by Hurricane Irma. She remains active in the Independence for St. Martin Foundation.

Source

Arrindell, Rhoda. *Language, Culture, and Identity in St. Martin.* Philipsburg, St. Martin: House of Nehesi, 2014.

ATWELL, UNA WINIFRED (February 27, 1910–February 28, 1983)

Pop pianist Winifred "Winnie" Atwell, a noted "first lady of the keyboard" and radio and television star, surged to fame in Australia and Great Britain in her forties for skill, musicality, and spirit. By recording bouncy ragtime, honky-tonk, and boogie-woogie, she spread the art of the ivories to new audiences, earning for black history a first for a female instrumentalist. Fans favored her recordings of "Jezebel," "Jubilee Rag," "Cross Hands Boogie," and, in 1952, "Black and White Rag," a virtuoso piece performed on an upright piano she bought at a Battersea junk shop for fifty shillings. Her mastery of rhythm ranged to samba, manzanilla, rock & roll, waltz, swing, twist, bossa nova, calypso, and blues and included her renditions of George Gershwin's lush "Rhapsody in Blue" and crooner Frank Sinatra's theme song "My Way."

Born to a Catholic household in Tunapuna east of Port of Spain, Trinidad, Winifred was the daughter of a nurse/pianist and druggist Monro Atwell. She prepared to follow the family profession by studying chemistry and pharmacy, but took a serendipitous route to superstardom from age four by playing the piano. At age seven, she performed Chopin recitals and advanced to organist at St. Charles Church. For American airmen based at the British Fleet Air Arm at Piarco, she entertained groups at the Servicemen's Club by performing an original number, "Five Finger Boogie." In her thirties, she studied for a half year in New York under musician-composer Alexander Borovsky, a Russian emigré to Boston. At the end of World War II, she performed nights in London's cabarets and music halls, turning Nikolai Rimsky-Korsakov's "Flight of the Bumblebee" into an infectious "Bumble Boogie."

A Commonwealth Star

Beyond pop tunes, Winifred achieved high marks for professionalism at the Royal Academy of Music, where she studied with composer Harold Hunt Craxton. She married comic Lew Levisohn in 1947 and they made their home at Whetstone in Hampstead with her parents, who emigrated from the Caribbean. After a period of pawning personal items to keep up installments on her piano, she earned a commanding income from thirteen cinema appearances, sheet music, and piano instruction books. Her fan club numbered 40,000 members, some of whom carved their

initials on her seventy-year-old "other piano." To assist immigrants to England, in the multiethnic community of Brixton, she opened one of England's first hair salons for black women. Lloyd's of London insured her hands for £40,000.

Because of her discovery in 1948 at the Casino Theatre, Winifred earned a contract with Decca for her first record, the June 1951 multitrack hit "Gypsy Samba." In December, she flew home to Trinidad for a tour. In the 1950s, she performed at the Empire Theatre in Newcastle upon Tyne and played "The Poor People of Paris" on BBC Radio, a chart-topper in the United Kingdom for three consecutive weeks. In August 1952, she flourished at the variety act "Rhythm Is Our Business," which opened at the London Palladium on Argyll Street, Britain's most famous venue. Her interpretations of Haydn, Mozart, and Beethoven won applause for lyricism and a light touch. Her jazz influenced the next generation, notably Elton John.

After collapsing from exhaustion and taking a rest in Madeira, Winifred thrived during the remainder of the decade with a program for Radio Luxembourg and a gig at the Arcadia Theatre. Radio DJs spun her hit discs—"Coronation Rag," "Let's Have Another Party," "Flirtation Waltz," and "Britannia Rag," which she wrote for Queen Elizabeth II, Prince Philip, and Princess Margaret for presentation on November 3, 1952, at the Variety Performance at Royal Albert Hall. On the Philips label, she recorded Chopin's "Fantasie-Impromptu" and Rachmaninoff's "Variation on a Theme from Paganini." She executed a Grieg concerto with the London Philharmonic in December 1954.

For a television series, *Bernard Delfont Presents the Winifred Atwell Show*, Winifred played "Roll Out the Barrel," a favorite she repeated for Queen Elizabeth II. She interspersed concert dates with frequent returns to Trinidad to Winvilla, her residence in Saint Augustine, where she taught music. Concerning the difficulties of black immigrants acclimating to England and her own rejection from guesting on *The Ed Sullivan Show*, she published an essay for the *Washington Afro-American*, "Prejudice Rears Its Ugly Head: Who Is to Blame?"

Winnie in Australia

On a fifteen-month tour in 1955 via the ocean liner *Stratheden*, Winifred won Australian audiences and considerable wealth, in part because of her television shows on BBC and ITV, for whom she became Britain's first black star. Along with singer Harry Belafonte, she visited an Aboriginal congregation at the Gore Street Church of Christ in Melbourne. In 1958, she played a program of Chopin, Grieg, and Gershwin with the Melbourne Symphony Orchestra. Her love of the era's top performers extended to Fats Waller and Frank Sinatra.

In the 1960s, Winifred left Decca and recorded for Pye Studios "Mississippi Mud," "Silver Shoes," "Bossa Nova Boogie," "Tiger Rag," and "Rumpus." She returned to her homeland to arrange "Ivory and Steel" with the steel band the Pan-Am North Stars. Her accomplishments won Trinidad's island award, the Gold Hummingbird Medal. After a tour of New Zealand in 1969, she retired to Australia

two years later. Her husband, Lew Levisohn, died on December 28, 1977, in Hong Kong. At age 70, she suffered a stroke.

Despite Australia's blatant whites-only immigration policy, Winifred received citizenship in 1981. She initiated a scholarship at the Ivor Mairants Central School of Dance Music, donated time to a church in her neighborhood at Narrabeen, and funded efforts to end racism and cruelties against Australian Aborigines. Saddened by a fire that burned her furnishings and memorabilia at the Ocean Street beach house, she died at Manly Hospital in Sydney of cardiac disease on February 28, 1983, at age seventy-three. She willed her estate to the Australian Guide Dogs for the Blind.

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AVELLANEDA, GERTRUDIS GÓMEZ DE (March 23, 1814–February 1, 1873)

A transnational novelist, sonneteer, autobiographer, essayist, letter writer, and playwright, Gertrudis "Tula" Gómez de Avellaneda y Arteaga grew up indulged but was oppressed by Cuba's androcentrism. She was born in Puerto Principe (Camagüey) on March 23, 1814, to a Basque-Spanish mother, Francisca María del Rosario de Arteaga y Betancourt, and naval officer Manuel Gómez de Avellaneda y Gil de Taboada of Andalusia. Gertrudis grew up in a patriotic household, but yearned to see her father's homeland. She enjoyed playacting and charades, writing stories and legends, and drawing birds and flowers. Her father's death in 1823 left the nine-year-old and brother Manuel fatherless until her mother's marriage in 1824 to another career military man, Lieutenant Colonel Gaspar Isidodro de Escalada y López de la Peña.

Of a serious temperament, Gertrudis remarked, "I was never carefree and reckless as children are wont to be" (Avellaneda, 1993, 3). A superb education included tutoring by romantic poet José María Heredia and free reading in the family library. While attending operas and absorbing French, English, and Spanish verse of her day, Gertrudis helped rear Felipe, Josefa, and Emilio Escalada, the children of Manuel's second marriage. Disinheritance by her maternal grandfather in 1832 precipitated her feminism, hatred of patriarchy, and resistance of control. Punished for refusing her grandfather's choice of a wealthy bachelor for her husband, she left Cuba for Galicia, Spain, on April 9, 1836, during a period of slave unrest and lived with Escalada's family. On departure, she composed "Al Partir" (At the Beginning), a sonnet to her beloved Cuba.

Fame and a Salon

In Seville, Gertrudis charmed urban intellectuals by sharing verse, which she issued in newspapers, and an anonymous play *Leoncia*, published under the pseudonym *La Peregrina* (The Pilgrim). A one-sided romance with Ignacio de Cepeda y Alcalde of Seville in 1839 prompted her four autobiographies and forty love letters, which she wrote over a fifteen-year period. Because Cepeda rejected her, Gertrudis pursued other men. A bequest left her financially independent to relocate to Madrid, where the literati admired her audacity, beauty, and wit.

Gertrudis aroused controversy for developing radical antislavery themes in the protest novella *Sab* (1841), the feminist-abolitionist story of a biracial domestic who dies of disappointment because he secretly yearns for Carlota, his owner's daughter. Cuban authorities banned the book because of the author's gender, the subversive text, and her depiction of bondage as "selling [people] like irrational beasts . . . Their children, their own flesh and blood" (Avellaneda, 1993, 146). Sab's vision of reprisal extends to Cuba's Arawak Indians: "The descendants of the oppressors will be the oppressed and the black men will be the terrible avengers of the red men" (*ibid*., 168).

The author followed her turbulent novella with the subjective poem "El Insomnio" (Sleeplessness) and issued the text "La Baronesa de Joux" (1844) in the Madrid newspaper *El Globo*. She completed a masterwork, *Dos Mujeres* (Two Women), a more explicitly pro-woman novel. While the Spanish acclaimed her celebrity, Cubans banned both publications as sacrilegious and immoral, a harsh term for unconventional. In August 1857, European critics debated in the Madrid paper *La Iberia* her true sexual orientation.

A Series of Losses

At age thirty, Gertrudis bore daughter Brenhilde in 1845, sired by poet Gabriel Garcia Tassara. He abandoned mother and child, who died at the age of nine months. Gertrudis rephrased erotic images from the Greek Sappho and Roman Catullus in the rhapsodic "Imitando und Oda de Safo" (Imitating an Ode by Sappho). In the aftermath of her child's death, Gertrudis survived sorrow and completed the three-act tragedy *El Principe de Viana* (The Prince of Viana). She wed Pedro Sabater on May 10, 1846. His demise from cancer of the larynx four months later again plunged the author into distress, causing her to devote herself to comedy—*La Hija de las Flores* (Daughter of the Flowers)—and medieval tragedy—*Munio Alfonso*—about the compromised female. She entered a Bordeaux convent to write a prayer book and the three-act tragedy *Egilona*, based on the legend of the queen of Roderick, Spain's last Visigoth monarch during the Muslim invasion of 711 C.E.

By summer 1849, Gertrudis's melancholy lifted, enabling her to soar with drama, especially the biblical play *Saul*, about David's father-in-law, and the costume drama *Caballero* (The Horseman, 1850). Four of her plays flourished in Madrid in 1852, including *Errors del Corazon* (Errors of the Heart), in part because of the

playwright's skillful manipulation of events involving love, adultery, jealousy, suspicion, and incest. Because of her gender, she failed to secure a place at the Spanish Royal Academy in January 1853 among male students. Nonplussed, she debuted three new stage plays in 1855: the one-act comedy *Simpatía y Antipatía* (Sympathy and Antipathy), the one-act drama *La Hija del Rey René* (The Daughter of King René), and the five-act comedy *Oráculos de Talía o los Duendes de Palacio* (Predictions of Thalia or the Palace Goblins).

Before the throne of Queen Isabella II at the Royal Palace of Madrid, marriage to Domingo Verdugo y Massieu on April 26, 1855, preceded Gertrudis's completion of the oriental drama *Baltasar* and the three-act *Los Tres Amores* (The Three Loves, 1858). After Domingo suffered a knife wound while defending her honor, the couple returned to Cuba in November 1859 for his recuperation. Her productivity fell to one play, *El Artista Barquero* (The Boatman Artist, 1861). On May 21, 1864, she and brother Manuel sailed to New York via the steamer *Eagle*.

Fame in North America

From a two-month tour of Niagara Falls, the Canadian border, and Philadelphia, Gertrudis gleaned details for the second edition of "A Washington," a sonnet on George Washington, and "A Vista del Niagara," an ode on Niagara Falls lauding its evidence of divine creation. In tribute to her visit, the San Francisco *Daily Evening Bulletin* saluted her poems and novels, particularly the historical romance *Guatimotzin Ultima Emperor de Mejico* (Guatimozin, Last Emperor of Mexico), a glimpse of the Mayan hero who fought Spanish *conquistador* Hernan Cortez. Newspapers in the United States and Puerto Rico promoted *Baltasar* and the serialization of *Sab* in the New York *La America*. An English version of her tribute to George Washington declared, "The Nations will in time these truths concede:/He only gathers strength who set them free" (Albin, 2017, 70).

From public readings, Gertrudis gained literary notoriety and a coronation with a gold wreath at the Teatro Colón. She fought androcentrism with a literary magazine *Album Cubano de lo Bueno y lo Bello* (An Anthology of the Good and the Handsome Cuban Man). The compendium became a vehicle for her 1860 essay "La Mujer" (Woman) and two American legends, "El Cacique de Turmequé: Legend Americana" (The Ruler of Turmeque, an American Legend, 1871), which features New Granada (Colombia), and "El Aura Blanca" (The White Dawn, 1871), set in Puerto Principe, Cuba.

Widowed a second time after yellow fever felled Domingo on October 28, 1863, Gertrudis traveled Madrid, London, Seville, Paris, and New York. She admitted her unconventionality: "I am alone in the world, I live alone and am eccentric in many ways. Although I offend none, I have enemies, and although I am not at all ambitious, I am accused of excessive pretension" (Eschbach, 1998, 6). In Madrid until her death on February 1, 1873, she edited her works into an authorized form, which excluded the first two novels and added a new version of "A Washington." She issued the canon in the five-volume *Obras Literarias* (Literary Works) minus *Sab* and

Dos Mujeres. She died of diabetes in Madrid at age fifty-eight, leaving unpublished two collections of legends, a historical novel about the last Aztec emperor, and a volume of lyric poetry.

See also Juana Borrero.

Source

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B

BANNOCHIE, IRIS (1914–September 1988)
Horticulturist and science writer Iris Branch Bradshaw Bayley Bannochie thrived at botanic scholarship suited to her Caribbean residence. A Grenadan born in 1914 to Ivy Branch McConney and William Oswald Bradshaw, an Anglican priest, she grew up from age eight on Barbados on Atlantic shore acreage at Bathsheba that her great grandsire, James Macconahee (Macconahay or McConney), had owned since 1740. In high school, while her father served St. Mark's Church as canon, she flourished at botany and bacteriology. At age twenty, she wed Cambridge-trained physician and biochemist Harold Haynes "Harry" Bayley, founder of the Diagnostic Clinic on Beckles Road and the Barbados Astronomical Society, and settled at Bridgetown to rear their four children. To landscape the family's vacation house in St. Joseph Parish on the east central coast, she explored ornamental flora throughout the West Indies until World War II ended easy boat travel.

In addition to working at Harry's medical outreach to diabetics and producing penicillin in gin bottles, Iris researched for the *Museum Journal* frogs (*Eleutherodactylus johnstonei*) and bush teas steeped from cerassie, annatto, periwinkle, dandelion, vervain, guaco, cashew bark, coconut shell, aloe vera, and *Cannabis sativa*. She studied bats, island cherries (*Malpighia emarginata*), and the ascorbic acid content of grapefruit. To compensate for deforestation under the British colonial sugar economy, she established a five-acre home garden of tropical and subtropical plants around her pink and white coral cottage and its half-moon veranda. She honored her husband with the Harry Bayley Boardwalk, which connects arched fronds and intimate grottos of blossoms featuring such labeled species as agave and mallow.

Establishing a Reputation

Iris's patriotism toward the island and its ecology earned her the first presidency of the Barbados Parks and Beaches Commission. Her advocacy produced the Barbados National Trust and an enthusiasm for a tropical plant collection of such staples as cacti, papyri, lotus, staghorn and bird's-nest ferns, cassia, sugarcane, banana trees, and breadfruit, which she shielded with an Australian casuarina windbreak. She won three gold medals at the Chelsea Flower Show in London and a Barbadian Silver Crown of Merit. A maven of organic botany, she donated rare plants to London's Royal Botanic Gardens and designed palm and shrub beds for the Grantley Adams International Airport in Seawell.

In 1954, Iris explored foreign environments in Malaysia, the Philippines, Singapore, Brazil, Thailand, Hawaii, and Kew Gardens in London and returned to the West Indies with pockets filled with seeds, rhizomes, bulbs, and other living treasures. With varied examples of trees, creepers, shrubs, and flowers, she founded Andromeda Botanic Gardens, named for an Ethiopian princess in Greek mythology. Chained to a rock in the eastern Mediterranean, Andromeda faced death from the sea monster Cetus until Perseus rescued her. Iris stocked the six-acre park in Bathsheba with 1,200 species that included calabash, banyan, jade vine, pereskia cactus, gooseberries, and the talipot and travelers varieties among sixty types of palms.

The Grand Plan

At age fifty, on April 13, 1964, the botanist wed a Scot, John Mackie Bannochie, a French teacher, and created from tropical flora amid coral clumps an original planting. Alongside a stream bed to the beach at Tent Bay, she contrasted the colors and textures of bougainvillea, hibiscus, crinum and red shell ginger lilies, crown of thorns and frangipani, yellow parrot's beak heliconia and allamanda, bromeliads, white rex begonias and plumeria, dracaena, bird-of-paradise, and ti plants. The orchid house showcased arandas, cymbidiums, vanilla strains, and vandas in coconut baskets. While chairing the Barbados Horticultural Society, in 1970, she introduced the solar-powered sterilizer and drying box on trestles to yield coconut and breadfruit chips to feed fish and livestock.

The naturalist regularly hosted celebrities, notably, England's Prince Charles. For a royal visit by Ingrid, Queen of Denmark, in autumn 1971, the master gardener had a gazebo built in view of the shore. She introduced the visitor to ferny lily ponds, waterfalls, bridges, swimming pool, and meandering paths, paved with stones imprinted with leaves. As a gesture of friendship, she named a palm garden after Ingrid. Amid the flora, the garden welcomed the mongoose, monkey, frog, and heron. Iris's skill earned the 1977 Veitch Memorial Medal for advanced gardening, directorship of the International Palm Society, and membership in the Linnean Society as well as the academic support of the biology and chemistry staffs at the University of the West Indies in Mona, Jamaica.

When Iris died from the effects of a stroke at age seventy-three on September 2, 1988, her garden passed to the Barbados National Trust. Publication of her hor-

ticulture manual, *Gardening in the Caribbean*, coauthored by Marilyn Light, outlined Barbados biota from the perspective of indigenous people. The introduction noted the European importation of edibles—pigeon pea and turmeric from India, the Southeast Asian pomelo, and christophene (or chayote), a squash-like vegetable from Central America. The island nation continues to profit from Iris's talent by exporting Caribbean ornamentals and supporting courses in botanic propagation and layout of diverse vegetable and flower beds.

Source

Bannochie, Iris, and Marilyn Light. *Gardening in the Caribbean.* Oxford, UK: Macmillan, 1993.

Deitz, Paula. "A Rare Garden in Barbados," *New York Times* (17 February 1991).

Schrambling, Regina. "Orchids, Hibiscus and a Woman Named Iris," *Islands* (March–April 1988): 24, 26.

BENNETT-COVERLEY, LOUISE (September 7, 1919–July 26, 2006)

Revered as Miss Lou, creole storyteller, poet, radio-TV host, mime, and folklorist Louise Simone Bennett-Coverley gave Jamaicans reason to be proud of an island culture and language alive with a reggae rhythm. According to West Indian critic Ken Corsbie, she is "the one person who has been most influential in popularizing dialect poetry in the Caribbean . . . in the first language of her own country" (Corsbie, 1984, 8). By publishing Jamaica's rural folk music in "Going Home," satire in the gibe "Colonization in Reverse," poems such as "Noh Lickle Twang" and "Dry-Foot Bwoy," *Laugh with Louise: A Potpourri of Jamaican Folklore* (1961), and dialect versions of the Anansi tales "Anancy and Beeny Bud" and "Bluebeard and Brer Anancy," she gained an audience young and old.

A native of 40 North Street in Kingston, Jamaica, Louise was born on September 7, 1919, to dressmaker Kerene Robinson and Spanish Town baker Augustus Cornelius Bennett. After her father's death, the seven-year-old attended public school, began acting in 1936, and graduated from St. Simon's College and Excelsior College in 1938. With a background in journalism and social work, at age twenty-four, she enrolled in West Indian folklore at Friends College, acted in Frank Hill's Jamaican play *Upheaval*, and issued poems and columns in the *Sunday Gleaner*, including a revision of "Jack and Jill" in "Bed-Time Story." Two years later, she became the first black pupil at London's Royal Academy of Dramatic Art and directed *Day in Jamaica*, a peasant musical in Harlem, New York.

Acting in *Caribbean Carnival* and twenty-five pantomimes during World War II, Louise revived an African heritage of lore, melody, and humor. In the mouthy female quarrel "Cuss Cuss," the speaker smirked:

> Yuh foot shapeless an lang
> Like smaddy stan far fling dem awn
> An meck dem hang awn wrang.
> [Your foot is shapeless and long

> like somebody stood far away and flung them on
> and made them hang wrong.] (Ibid.)

After the departure of British colonialists on August 6, 1962, the ironic presentations and writings of the "First Lady of Comedy" in national costume—toque, plaid dress, and beads—buoyed postcolonial spirits and hopes for greater opportunity for Afro-Caribbean residents. She inspired a follower, Trinidad's storyteller Paul Keens-Douglas, creator of the character Tanti Merle in "Tanti at the Oval."

Verse Revolutionary

At a time when cultured Jamaicans ignored or disdained creole humor and narrative, Louise returned to London in 1950 to star in *West Indian Night*, a variety show for BBC radio. She relocated to New York City in 1953 to work at Macy's department store and sing the original version of the calypso "Day-O" in Greenwich Village. She pursued radio and stage work, the culmination of her Grandmother Mimi's encouragement. In addition to humorous adages such as "howdy-an-tenky" (hello and thank you) and "walk good" (be well), she compiled Jamaican folk speech for a dictionary that fought "unfairities" of colonial language. At age thirty-five, on May 30, 1954, she married Eric Winston Coverley, a theater agent, entertainer, and calligrapher, and returned to their homeland. In a nation where more than 50 percent lived in want, the couple reared Eric's son Fabian Coverley and adopted several other children.

With experience from two BBC radio shows and teaching drama at the University of the West Indies, Louise ventured into televised storytelling for children on *Carifesta Ring Ding* and acted in three films—the musical romance *Calypso*, the drama *A High Wind in Jamaica*, and the comedy *Club Paradise*, starring Robin Williams and Peter O'Toole. She published *Labrish* (Gossip, 1966) and verse in patois and West Indian music in folk recordings that earned the Order of Jamaica, honorary degrees, the Musgrave Medal, an Order of the British Empire, the Chilean Gabriela Mistral citation, and the Jamaican Order of Merit. In 1969, wearing her signature plaid skirt and toque, she performed creole lore at a festival in Washington, D.C. Her witty five-minute monologues in "Miss Lou's Views" and "The Lou and Ranny Show" debuted on Jamaican radio in the 1970s. A documentary, *The Honorable Miss Lou* (1979), acknowledged her long career. A new generation of fans discovered *Yes, M'Dear: Miss Lou Live* (1983), which featured her comic monologues.

An Iconic Voice

To secure medicines for her husband Eric, Louise relocated him first to Fort Lauderdale, Florida, and, in 1987, to Scarborough, Ontario. Apart from her motherland, she issued *Aunty Roachy Seh* (1993), a rebuke to islanders who shame their color and African genealogy. The couple's forty-eight-year union ended with Eric's passing in August 2002. Upon Louise's death on July 27, 2006, at age eighty-six,

mourners viewed her casket at a state funeral in Kingston and attended the burial at National Heroes Park. Celebrants of Jamaica's cultural icon highlighted September 7 as Miss Lou Day and May as Miss Lou Month.

"Miss Lou" stories retain the scholarship, authenticity, and drollery of her research as well as support for the Little Theatre Movement and promotion of West Indian heritage. Of her efforts, singer/actor Harry Belafonte recalled, "She was our well of knowledge. When she spoke she told stories in the tongue of the indigenous and the tongue of the average person" (Stewart, 2006). Her papers, diaries, and correspondence reside in the archives of McMaster University Library in Hamilton, Ontario, and the National Library of Jamaica. A children's crafts room opened in Toronto's Harbourfront Centre in 2007 honors the heritage educator in such works as *Jamaica Maddah Goose*.

See also Opal Palmer Adisa.

Source

Corsbie, Ken. *Theatre in the Caribbean.* London: Hodder and Stoughton, 1984.
Morris, Mervyn. *Miss Lou: Louise Bennett and Jamaican Culture.* Oxford, UK: Signal Books, 2014.
———. "Obituary: Louise Bennett-Coverley," *The Guardian* (1 August 2006).
Stewart, Jocelyn Y. "Louise Bennett-Coverley, 86," *Los Angeles Times* (2 August 2006).
Williams, Dawn P. *Who's Who in Black Canada.* Toronto, ON: D.P. Williams, 2006.

BOBB, BEULAH (March 25, 1957–September 4, 2001)

A Calypso artist from Tobago, Beulah "Lady B" Bobb built on the success of Caribbean singer Calypso Rose and the popularity of a single hit, "Ambataila Woman." Born to Mother Beryl on March 25, 1957, at L'anse Fourmi on the northeastern end of the island, Beulah sang from her mid-teens with the Tobago Young Brigade under the stage name Saga Ting Mama. After two awards in the National Calypso competition, in 1980, she moved to Trinidad and harmonized under the name Lady B with Mighty Sparrow's Young Brigade Calypso Tent. In 1981, she played Nora in the television series *Turn of the Tide*.

Winning the National Calypso Queen title at age twenty-nine, Beulah performed "The Queen Coming," which preceded her collaboration in 1991 with Marvelous Marva Joseph, Singing Sandra Des Vignes, and Tigress Joanne Rowley of the United Sisters. For their presentations, she wrote political satire targeting big-money sources in *Dollar Waste* and government corruption in *Castara Kid*. At the Caribbean Song Festival, she earned another citation for an original song, "Ambataila Woman":

> Ambataila woman we are big and strong
> We ah working whole day on a plantation
> Ambataila woman we full ah power
> Ambataila woman we come to take over. (YouTube)

The lines stated her feisty feminism based on pride in island laborers dating back to enslavement.

Beulah's island songs "Doh Go Dey" and "The Peace Song" buoyed the career of soca singer Patrice Roberts, a pupil in the composer's drama and music classes at the Toco Composite School in Toco, Trinidad. In 1992, Beulah sang with West Indian stars on a two-part DVD, which preceded the disc *Substance* and kaiso performances derived from the call-and-response of West African slaves. During her career, fans preferred "Fire Brigade," "Fight Back," "Hostage," "Adda Adda Ringbang," and her original hit "Whoa Donkey," a runner-up for 1993 Road March title. The surge of popularity earned her the 2000 George Bailey Prize for the Best Carnival Arts Degree Student at the University of the West Indies. In 1994, she gravitated toward ringbang, a fusion of West Indian genres and styles introduced by Eddy Grant.

A victim of colon cancer, Beulah continued to partner in New York with singer Calypso Rose until a final performance at the Soca Paradise on August 25, 2001. Although weak and shrunken by suffering, Beulah asked Rose to set a chair on stage. Rose collected donations to defray the cost of her friend's care. At Beulah's death in a Brooklyn hospital on September 4, 2001, at age forty-three, the Calypsonian world united in grief and a series of memorial concerts.

See also Kathleen Warner.

Source

"Ambataila Woman," www.youtube.com/watch?v=DjF8bnXsNcQ.

Joseph, Terry. "Lady B Dies in Brooklyn (Sept 5, 2001)," http://www.trinicenter.com/Teryj/2001/Sep/.

BORRERO, JUANA (May 17, 1877–March 9, 1896)

A short-lived Cuban painter, modernist sonneteer, and letter writer, Juana "Juanita" Borrero, the cousin of Gertrudis Gómez de Avellaneda, was a prodigy of art and linguistics. Born in Santos Suarez, Havana, on May 17, 1877, she was the daughter of Consuelo Pierra and Esteban Borrero Echevarria, a nationalistic poet and short fiction writer, and grew up at Puentes Grandes. Her older sister, Dulce María Borrero, was a poet and activist attuned to feminist issues. At age five, Juana took painter Maria Bashkirtsieff as an ideal. Juana began painting with the likeness of a rose and continued with baskets, bells, butterflies, harps, blossoms, and the Greek virgin huntress Diana. Juana composed the subtle verse "Setting Sun" in 1884. With a command of several languages, she enrolled at the San Alejandro Arts Academy and experimented with the boundaries of verse and prose.

By age twelve, Juana mastered sonnet form, replete with romantic allusions to sterility and early death. Two years later, she composed "Apolo" (1891) for friend Julian de Casal. Reminiscent of Ovid's "Pygmalion and Galatea," the sonnet contrasts the purity and wavy curls of his myth and cold, indifferent marble statue. While vacationing in New York in 1892, she met Cuban poet José Martí at a literary

salon. At her home, a close friendship with poet Julian del Casal and his sudden demise in 1893 plunged her into melancholy, the source of her sorrow in the poem "Reve" (Dream) and an unrequited love in "Ultima Rima" (Last Rhyme), which she left on her deathbed. With respect for a contemporary, Lola Rodriguez de Tio, Borrero composed "Vinculo" (Chain, 1894), an image of connectivity between *poetas cubanas* published in *El Figaro*.

Juana issued an original collection, *Rimas* (Rhymes, 1895) in *Azul y Gris*, *El Figaro*, and *La Habana Elegante*. Her ode "Crepuscular" (Twilight) emphasized sense impressions of crystal river waters, the aroma of jasmine, and the flutter of swans. In an exemplary sonnet, "Las Hijas de Ran" (The Daughters of Ran), the poet revisits the Norse sea monster and her nine daughters, called Undines (waves), whom Juana crowns with spume. The sisters represented her own siblings, Maria and Neves Xenes, Aurelia Castillo, Pérez de Zambrana, and other Cuban girls who formed a poetic circle.

At age seventeen, Juana fell in love with Carlos Pio Uhrbach, to whom she wrote passionate letters, issued in *Epistolario* (Letterbook, 1967), and received 230 from Carlos in reply. At the Hotel Duval in Key West, Florida, she entered exile with her politically liberal family, leaving five unpublished manuscripts to accidental destruction. Parted from Carlos, to whom she was secretly engaged because of Esteban's disapproval of the match, she died of tuberculosis (or typhoid fever) on March 9, 1896, at age eighteen. She lies buried under the motto "Gloria de Cuba" (the Glory of Cuba).

Juana's family collected her works for publication. A series of losses increased the family's tragedy—Carlos's disappearance in battle while fighting with the revolutionaries in Managua, Nicaragua, on December 24, 1897, and Esteban's suicide on March 29, 1906, in San Diego, Cuba. Juana's oil paintings, including *Pilluelos* (Little Rascals, 1896), painted in Key West, hang in Havana's National Museum of Fine Arts. Critics isolate her writings as chaste, angelic, almost mythic.

See also Gertrudis Gómez de Avellaneda, Lola Rodriguez de Tio.

Source

Borrero, Juana. *Rimas.* Havana: Academia de Ciencias de Cuba, 1895.

Garrido, Lorena. "Latin American Women Poets and Their Strategies for Self-Definition at the Beginning of the Twentieth Century," *Journal of Language, Literature, and Culture* 62:2 (2015): 107–114.

BOW, LILY (1870–May 20, 1943)

The pioneer, poet, editor, columnist, and herbalist of Cudjoe Key, Lily Lawrence Bow ventured onto the Florida frontier to rear two boys as a single mother and survivor on a spot of land reachable only by water. A native of Fort Madison, Iowa, she was born in 1870. After graduating from college with a library degree, she edited *Cycle*, a poetry quarterly, and wrote verse columns for four newspapers. On July 4, 1889, she wed Richard Bow, an alcoholic engineer for the city of Chicago.

While rearing a son in St. Paul, Minnesota, she proposed raising cotton and limes in Florida's Caribbean isles.

In a lime grove in summer 1904 twenty miles from Key West, Lily settled on 207 acres of marshland dotted with salt ponds, hardwoods, and stands of pine. She moved into a one-room cabin devoid of glass windows and aswarm with mosquitoes, but equipped with a tea service and piano. Some black Bahamians lived nearby at a charcoal pit and struggled to supply fish for the grill while hunting deer and avoiding panthers. Within months, Richard deserted his wife and gave her custody of Douglas, a preschooler, and Richard Lawrence, a teenager.

Lily homeschooled the boys and the neighboring Bullards, who paid for lessons with venison, vegetables, and fruit. Her sons fished and hunted while she raised hens, melons, tomatoes, yams, and pineapples. She learned to doctor her family with aloe for sunburn and insect stings, bark tea for fever, tallowwood seeds for anemia, and blackberries for urinary complaints. Of the arrival of engineers and surveyors from the outside world in February 1905, she wrote:

> I saw strange men come in
> And measure off each mile
> And write black figures on white stakes,
> Then go away awhile . . .
> Then return to build a span
> Across the blue . . . (Viele, 1996)

In 1906, after workers moved in across the channel and began constructing the Florida East Coast Railway over a viaduct to Key West, she left Cudjoe for Miami to teach piano until her final resettlement in Homestead, Florida. Lawrence remained behind to work for the railroad and became an engineer.

On a federal grant, Lily subsisted at a log cabin on the proceeds from a citrus grove and opened a library. After Lawrence's death in Jacksonville, Florida, in 1936 and 1937, she issued in the *Minnesota Journal of Education* a kyrielle, "Luna." The French poetic form linked quatrains through the repetition of single lines. She published pamphlets and books: *Cycle Vignettes*, *Noel*, *Pirates Gold*, *The Moccasin*, *Westminster Magazine*, and *Wings and Things*. The verse anthology *Wind in the Palm Trees Singing* contained her upbeat nature ode "Blossom Time." She died in Harris, Texas, on May 20, 1943, at age seventy-three. In 1968, *Poetry Quarterly* printed her poem "So Much Beauty." The waterway from Cudjoe to Upper Sugarloaf Key still carries the name Bow Channel.

Source

Viele, John. *The Florida Keys: A History of the Pioneers.* Sarasota, FL: Pineapple Press, 1996.

BROWNE, CHRISTENE (October 8, 1965–)

With *Another Planet* (1999), a semiautographical film about African identity in a girl from Quebec, the scenarist, lecturer, and novelist Christene Adina Browne became Canada's first black female cinema writer, producer, and director. She confided to Claire Sibonney of the Don Mills, Ontario, *National Post*: "There's a problem with the cultural barrier for minority filmmakers. [Funding organizations] have no idea what you're talking about and there is a reluctance to get involved in something they don't understand" (Sibonney, 1999, B6). Nonetheless, she located $200,000 in backing for Canada's third black feature film and screened her work at the PanAfrican film festival in Ouagadougou, Burkina Faso, and at Vues d'Afrique in Montreal.

A notable from St. Kitts born on October 18, 1965, Christene bore the middle name of her paternal grandmother Adina. With two older sisters and a younger brother, she followed her family to Ontario at age four and lived in urban Toronto a few blocks from Lake Ontario. She grew up among the poor and estranged in Regent Park while exhibiting West Indian loyalty to clan and household. Her father deserted the family in 1975. She joined a half-year exchange program in 1983 to visit a piggery in Quebec and traveled to Mali. The experiences, along with memories of the Caribbean, formed evocative text for subsequent screen projects.

The Camera's Eye

Studies with a video workshop and hands-on production of cultural documentaries preceded Christene's enrollment in 1986 at Ryerson Polytechnic Institute, a combined museum, farm lab, art studio, and teacher-training facility on Victoria Street. She left school and married in 1988. While rearing Ajodele and twins Maya and Joan Zapparoli, at age thirty-five, Christene initiated her own cinema company, Syncopated Productions, to survey the social issues of race, gender, literacy, child bondage and sexual abuse, aging, and abortion.

Social justice dominated Christene's motifs. For the 1991 Toronto International Film Festival, she presented two indie films—*Brothers in Music*, a twenty-five-minute summation of career opportunities for jazz musicians, and *No Choices*, a five-minute meditation on women's reproductive rights. She completed *No Choices* during the eighth month of pregnancy. Her career brought her to classroom work in media arts. In addition, she filmed a musical biography, *Jodie Drake: Blues in My Bread* (1991), a screen salute to a Canadian blues legend.

Christene used her memories of poverty as ideas for cinema. She researched the lives of poor women in *Them That's Not: Single Mothers and the Welfare System* (1993) and ghetto conditions in *A Way Out* (2001). Of her subject matter, she told *Herizons*, "The kind of stories that we (black filmmakers) want to tell are very different from the mainstream ideas of what's out there . . . I think Hollywood and the film industry have a very narrow view of what a black film should be" (Tracey, 2000, 27).

Peak Performance

In 2011, Christene broadened her range to linguistics with *Speaking in Tongues: The History of Language*, a 240-minute study for OMNI-TV of verbal communication. The five-part documentary won a Women's International Film and Television Showcase Visionary Award. She judged the BlackStar Film Festival in Philadelphia and published the short story "Bella" (2012) and a mystic novel, *Two Women* (2013), a revelation of parallel lives that served the Read Ontario program. At Panamania, an arts expo in Toronto in September 2014, she represented St. Kitts. For *From Nevis To . . .* (2017), the drama of a Caribbean female emigrating to Canada, she featured a voice-over by her mother. The film earned a citation from the St. Kitts-Nevis Association, a second place in Black World Cinema, and a screening at the Black International Cinema in Berlin.

Christene began writing and producing a modern drama, *Sena*, a ninety-minute revelation of shrine slaves in Ghana, a finalist for the 2018 Women in Cinema International Screenplay competition. After completion of an MA, she lectured at Ryerson on cinema arts. She completed *Mount Misery* (2016), a glimpse of the fear of dying in an aged woman. The work debuted at the World Pan-African film festival in Cannes and won second place in the San Mauro International Film Festival in Turin. Following receipt of the top film at Black International Cinema in Berlin, she issued another fiction project, *Philomena (Unloved)* (2018), which promoted respect for women and their needs. Her works-in-progress include *The Conversion*, a sci-fi novel on climate change, and an animated film on a Barbadian author, *Austin Clarke: Survivor of Crossing*.

Source

"Everyday Ambassadors," https://www.christenebrowne.com.
Sibonney, Claire. "Funding a Different Kind of Black Film: *Another Planet*," (Don Mills, ON) *National Post* (25 June 1999): B6.
Tracey, Roxane. "Filming in Colour," *Herizons* 14:1 (Summer 2000): 27.
Williams, Dawn P. *Who's Who in Black Canada.* Toronto, ON: D.P. Williams, 2006.

BUSH, GLADWYN (1914–November 24, 2003)

Cayman Islands folk artist Gladwyn Klosking "Lassie" Bush established a place in the Caribbean arts with fantasy landscapes and self-made worlds she called her "markings." A fourth-generation islander, she began painting folk themes and dynamic scenarios at age sixty-two as the result of a vision. Christian concepts influenced her bold figures on canvas, car windshields, fencing, shutters, walls, pillows, appliances, and furniture, a totality that subsumed her small living space. Using a broom to extend the reach of her brush, she painted ceilings with outtakes from dreamscapes emphasizing marine blue, white, fern green, and sunny yellow. Critics compared her vibrant palette, swirling seascapes, and exuberant icons to the works of French modernist Henri Matisse and American primitive painter Anna Mary Robertson Mose, known as "Grandma" Moses.

The first female intuitive folk painter of the Caymans, Gladwyn was born in 1914 to Margaret Denora Hinds and Captain Richard Ellsworth Bush, a seaman who built the schooners *Firefly*, *Goldfish*, *Gladwyn*, *Klosking*, and *Lilly*. Southeast of Georgetown on the west end of the island, Gladwyn grew up in a religious household with siblings Clarabel Deenora "Clara," Richard Ellsworth Jr., Walder, Wilton Floristan, Myra Adriana, Alverston Iden, Angus Delmar, Nino Christopher, and Gertie Algernon Bush. At the time, the local population hovered at 5,000. With her brothers, she enjoyed diving in the sea, but felt stymied by a teacher who caught her drawing duppies (evil spirits) on her slate. After her brothers became seafarers, Walder, Angus, and Nino died at sea during World War II. She imagined lost family members crowding the afterlife to welcome her safe landing when it came her time to die.

Contemporaries recall Gladwyn's respect for spirits, which she warded off by placing broken bottles around her yard. A nurse and shop clerk, she demanded that outsiders respect her eccentric lifestyle, which she defended with a machete. She married Edward Bloomfield Bush, who died at age eighty in 1989. At Four South Sound Road, the couple and their son Richard Edward "Richie" Bush occupied a traditional zinc-roofed wattle and daub cottage on ironwood stilts, which her father and grandfather had built in 1878–1881. The family added a ceiling and partitions to the original one-story dwelling in 1949. While living with her sister Myra, Gladwyn surrounded the cottage with asparagus fern, ixora, jasmine, periwinkle, and forty conch shells lining the walks.

The Dream Painter

In 1976 at age sixty-two, Gladwyn experienced an epiphany of Christ in a dream and interpreted the vision as "pleas for help, a prayer" (Gonzalez, 2002). She explained to journalist David Gonzalez, "When I first painted the windows and doors, I didn't know what to call them. They just came up before me" (ibid.). She completed a favorite, *Betrayal*, on window glass, an unconventional expression that outsiders called "crazy." In the style of the tepee painters of the American Plains tribes, she began capturing Caribbean flora and fauna and visual testimonials of bearded patriarchs, rainbows, the star of Bethlehem, Christ's birth, and world prayers for peace. Repeated views of seagoing boats epitomized a historic tragedy—a tidal wave that struck Grand Cayman on November 7, 1932, killed 109, and destroyed her father's schooner *Klosking*.

A dominant theme of uplift in Gladwyn's paintings derives from the movements of sailboats, angels, blackbirds, and doves, some outlined in black Rouault style. Figures in her works reveal aspects of saints, Babylonian king Nebuchadnezzar, the prophet Elijah, the Pharisee Nicodemus, Adam and Eve, God, and Jesus, including his Resurrection, painted in 1985. A complex scene, *Jonah and the Fish*, features the swimmer trying to evade a large black predator circling in a widening ring. A cheerful view of Jesus on the Sea of Galilee with four apostles bears the name *Peace, Be Still*. Another, *Tongues of Fire*, aligns the disciples at a table in the upper room.

The artist expanded on visual detail with interpretations of Christianity. A glimpse of Zacchaeus, the tax collector in a tree at Jericho, puts Jesus in red, white, and blue robe alongside his followers and the command, "Come down today I must abide at thy house" (Luke 9:36–46). In the same robe, Jesus, the dominant figure in *The Judge of Nations*, reveals nail-pierced hands while a gallery of people of different ethnic types awaits judgment. One critic commented that Gladwyn chose positive moments, particularly, *The Fruit Is Good*, Adam, a scene preceding the first couple's ejection from the Garden of Eden.

A Cayman Celebrity

Written up in the *New York Times* and the *New Yorker*, Gladwyn left the Caymans only once, in 1993, to view her spontaneous artworks in a Curaçao gallery. Her honoraria include a heritage citation from the Cayman National Cultural Foundation, which purchased 102 original works for $285,000 and featured her paintings in Henry Muttoo's monograph *My Markings—The Art of Gladwyn K. Bush* (1994). Three years later, she accepted a Member of the British Empire award from Elizabeth II on the queen's birthday, June 14, 1997. Her bold sketches enriched traveling exhibitions to galleries in the West Indies, South Africa, Germany, England, and the United States.

"Miss Lassie" died at age eighty-nine on November 24, 2003. Islanders honored her work at a museum in an exhibition called Mind's Eye—The Visionary World of Miss Lassie, a title derived from her explanation of mental inspiration. On September 11, 2004, Hurricane Ivan destroyed all but 17 percent of Grand Cayman residences. Wind and flooding ended attempts by islanders to preserve Gladwyn's home, but left twenty-two paintings salvageable. The cultural foundation restored the ruins in April 2011 as a museum, which UNESCO placed on the World Monuments Watch List in 2012. The cultural foundation promised to spend $500,000 from 2012 to 2016 to preserve the site.

Source

Gonzalez, David. "Cayman Woman Paints Visions; the World Sees Art," *New York Times* (18 February 2002).

C

CASIMIR, LUMANE (1920–1955)
A legendary Haitian meringue singer, dancer, songwriter, and guitarist, Lumane Casimir composed pop songs and nationalistic pieces as Caribbean commentary, especially "Haiti Cherie" (Dear Haiti) and "Vivi Haiti" (Long Live Haiti). In a head wrap and a plaid dress or skirt, she charmed street audiences with her girlish voice. At the opening of Cinema Montparnasse in 1948, she sang an original repertoire set to the drum, accordion, trumpet, saxophone, guitar, and bass of Le Jazz des Jeunes (Young People's Jazz). After joining performances of Trio Astoria, she soloed with the folk band Legba Choir, and for tourists at the open-air Theatre de Verdure (Theater on the Green) with La Troupe Folklorique Nationale.

Lumane was born in the gulf town Gonaives in western Haiti in 1920. At age thirteen, she auditioned for a pianist who encouraged her to follow a musical career. The next year, she took her guitar to Port-au-Prince and joined street buskers. She reawakened native culture by writing and performing the lyric and patriotic melodies "Panama Mwen Tonbe" (My Hat Fell Off), "Larivye Mwen te Ye" (My Blood Was Mine), "Papa Gede Bel Gason" (Papa Gave Birth to a Man), and "Lumanne Pa Bel Fanm" (Happiness from a Beautiful Woman). Her entertainment at the Massillon Coicou theater and Madame Ludovic Boucard's bar on the Rue Lafleur Ducheine enticed more fans to enjoy her singing and dancing. During the post–World War II rise of *vodou-djazz* with its strong West African flair, she made headlines at theaters and nightclubs.

For President Leon Dumarsais Estimé, on January 1, 1949, Lumane sang as artistic centerpiece at Champs-de-Mars for the celebration of Haiti's 145 years of freedom. The presentation brought the support of first lady Lucienne Heurtelou Estimé, who invited Lumane to sing at private salons. The singer developed close friendships with drummers Jean Remy, Alphonse Cimber, and Tiroro. Her perfor-

mances returned to the outdoors when patronage by the presidential household ended on May 10, 1950, with Estimé's overthrow and exile to Jamaica.

At age thirty-one, Lumane lost her voice and retreated to a rented room in Fort St. Clair. Overcome by alcohol, malnutrition, and tuberculosis (or leukemia), she lived alone and died in 1955 at age thirty-five. A school and street, a prefab village at Morne à Cabri, a recorded album, the film *Lumane Casimir* (2000), and a children's biography in French, *Mwen Konnen Lumane Casimir* (I Know Lumane Casimir) by Maude Heurtelou perpetuate Lumane's example and fame. Her memory still attaches to the soubriquets "Queen of Meringues," "Emperatrice of Haitian Music," and "First Lady of Haitian Folk Music."

Source

Averill, Gage. *A Day for the Hunter, a Day for the Prey.* Chicago: University of Chicago Press, 1997.

CASTILLO, VIRGINIA (1949–)

Painter, portrait artist, seamstress, and storyteller Virginia "Virgie" Castillo recreates the Caribbean zest of Roatan in family and community activities involved all ages. Born in El Torronjal, La Ceiba, Honduras, and reared on Oak Ridge, Roatan, she was the daughter of a Jamaican father and a Jehovah's Witness missionary. She came of age in a religious community and taught herself techniques of painting and color combination as well as charcoal on concrete. British schools at Coxen Hole bored her with strict structure and bias toward correct English rather than island vernacular. Her first drawings stressed female figures because of the absence of husbands and fathers from the islands to offshore jobs: "There were no dominant roles for island men on the island at that time" (Johnson, 2006).

Virgie distanced herself from family and sect. In the 1970s, she married a Greek American and lived at Rose Cay near St. Helene Island, a site of pre-Columbian caverns once visited by Paya Indians, settlers of eleven Honduran villages. Encouragement from American illustrator Mead Schafer released Virgie's inhibitions about drawing human anatomy. Passing sailors became her first customers. At age thirty, she divorced and relocated to Oak Ridge on Roatan's southern shore. Her portraits of women abandoned the shapelessness of faces in *La Casa Grande* and took on personality and emotion varying from winsome to contemplative to amused, the ebullient expression of *Smiling Mama.* She stressed the African-American penchant for bright prints, head wraps, and jaunty hoop earrings as well as the skimpy carnival outfits that pair with masks. Her motivation expressed a sense of place: "My soul is island" (ibid.).

Dabbling in Style

In the early eighties, Virgie became the iconic island artist by re-creating in vivid natural tones the vigor of life in the Bay of Islands off eastern Honduras. She adapted styles and methods from impressionist masters, stressing the audacious color combinations of Paul Gauguin and the primitivism of Mary Robertson "Grandma" Moses in cookery, shopping, fishing, and beach and laundry scenes. A study of two boys climbing a palm duplicated the *diagonale* of Italian and Dutch masters and the contrasting leafage of fronds and scrubs. "Dancers," a surreal vision of gold costumes and lavender head wraps implies an angelic being amid swirling leaves reminiscent of Pentecostal flames.

After a second marriage to another American and the birth of Patrick Castillo in 1982, Virgie received a gift of art supplies and broadened her range with oils, acrylics, and watercolors. She worked harder to sell her work and ventured into fashion design, prints, and batiking of sarongs, wall hangings, and purses. In a ring dance around a tree, she dramatized in *Maypole* the free-spirited style of Marc Chagall with ten brown-skinned couples frisking barefoot. An undersea flurry of fish captured in reds, purple, and aqua a school of fish along with sea turtles and an octopus. Other of her rich color festivals isolated the toucan, parrot, and hibiscus alongside mothers and children, boats, huts with thatched roofs, palms, and a serene seaside village.

Reflecting the Islands

After 1990, when Virgie took Patrick to live in La Ceiba, she developed a more organic approach to inspiration. By 1995, the influx of drugs, prostitution, AIDS, and crime influenced her art along with revived studies of religious life. With a new take on Caribbean diversity, she sold abstract paintings and sketches, silk screen pillows and handbags, T-shirts, cups, and postcards and greeting cards at Waves of Art in West End Village on Roatan, at the Megaplaza Mall in La Ceiba, and at Yaba Ding Ding, a main street gallery in Coxen Hole, Roatan. Patrick began to flourish on his own as a musician in California.

Virgie told reporter Jaime Johnston of the *Bay Islands Voice*, "I wish more island people would step up and tell their stories—through art or in their own way because islanders are very timid about their feelings" (ibid.). She reflects feminist strains in glimpses of black people, especially women. An Afrocentric view of three faces highlighted their features with Rouault-style outlines enriched with patches of gold and red on brown. A grouping of six African women dramatizes variant complexion tones, ages, and dress styles, all coordinated with ladylike hats.

Source

Johnson, Jaime. "Virginia Castillo's Artful Journey," *Bay Islands Voice* 3:6 (June 2006).

CHAUVET, MARIE VIEUX (September 16, 1916–June 19, 1973)

Biracial Francophone Marie Vieux Chauvet wrote of terror and disorder that seized Haitians under a pair of dictators, François "Papa Doc" Duvalier (1957–1971) and his son, Jean-Claude "Baby Doc" Duvalier (1971–1986), the merciless Duvalier duo. Born to a Jewish mother, Delia Nones from Saint Croix, and Constant Vieux, a Haitian senator and ambassador, on September 16, 1916, Marie attended a Catholic school in Port-au-Prince during the U.S. occupation of Haiti. In girlhood, she wrote skits for her family of five sisters and one brother. After completing a BA in early childhood education from l'Annex de l'École Normale d'Institutrices, she graduated in 1933 and wed a physician, Ayman Charlier, father of Marilyse, Règine, and Pierre.

Marie's first works, the fable "Ti Sò la Chouette" (Little Sò the Owl) and the allegorical drama *La Légende des Fleurs* (The Legend of Flowers), appeared under her pen name Colibri (Hummingbird). At age thirty-eight, she earned a Prix de l'Alliance for the novel *Fille d'Haiti* (Daughter of Haiti), a summation of womanly existence during the socioeconomic chaos that followed the U.S. occupation of Haiti from July 28, 1915, to 1934 and preceded the greedy, insatiable *noiristes* (black power advocates). During the mounting fatalism and threats to writers, she continued evaluating island history, publishing the story "'Ti-Moune nan Bois" (Little Moune in the Woods) in *Optique 7* in September 1954, *La Dance sur le Volcan* (Dance on the Volcano) about the Haitian Revolution in 1957, and *Fonds des Nègres* (Black Backgrounds, 1961), winner of a Prix France-Antilles for its analysis of deforestation and rural poverty.

Marie's second husband, Pierre Chauvet, a travel consultant, supported her scrupulous writings and their denunciation of racism, classism, rape-torture, and the persecution of artists under the first Duvalier regime. By 1957, Marie's family had suffered the political murders of three nephews. In defiance of tyranny, she hosted a literary salon of five men called *Les Araignées du Soir* (Spiders of the Night). Her trilogy *Amour, Colère, Folie* (Love, Anger, Madness, 1968), a dramatization of bourgeois and political oppression that she completed in six months in 1967, reached Gallimard Press with the aid of existentialist author Simone de Beauvoir. Laden with pessimism and safely published in France, it reached few readers in Haiti because of government censorship.

Marie deliberately provoked Duvalier's black-shirted peasant hit squad, the Tonton Macoute, named "Uncle Sack" for a mythic demon. Her ineluctable images replicated the helplessness of the individual Haitian: "I am only a cog in an immense machine. The one who gives us our orders is like God, invisible and all-powerful" (Chauvet, 2009, xvii). To protect her from slaughter, her husband and daughters Règine Charlier and Marilyse Charlier Saint-Grégoire purchased available copies of the book, which quickly disappeared from bookshop shelves. Marie made the choice between activism and family by leaving Haiti for good.

While living in exile in New York City in 1968, Marie worked as a housekeeper and married Theodore William "Ted" Proudfoot, an employee of Unocal. She died of a brain hemorrhage on June 19, 1973, at age fifty-six. From publication of *Les*

Repaces (The Vultures, 1986) and the beginning of *Les Enfants D'Ogoun* (The Children of Ogoun), she earned a posthumous Prix Deschamps and the support of Haitian novelist Edwidge Danticat. Marie's trilogy, adapted for stage in Guadeloupe, drew a public audience in 2008 and 2009.

See also Edwidge Danticat.

Source

Chauvet, Marie Vieux. *Love, Anger, Madness: A Haitian Triptych.* New York: Random House, 2009.

Glover, Kaiama L., and Alessandra Benedicty-Kokken, eds. *Revisiting Marie Vieux Chauvet: Paradoxes of the Postcolonial Feminine*. New Haven, CT: Yale University Press, 2015.

CONDÉ, MARYSE (February 11, 1937–)

Scholar, dramatist, and historical fiction specialist, Maryse Boucolon Condé has mastered multiple genres to express the views of a bicultural literary celebrity. Born last to a family of eight in Pointe-à-Pitre, Guadeloupe, on February 11, 1937, she is the daughter of Jeanne Quidal, a forty-three-year-old teacher, and Auguste Boucolon, a sixty-three-year-old civil servant, financier, and widower rearing sons Albert and Serge. Because the family made regular trips to France, she grew up in two cultures and immersed herself in the novels of Charlotte and Emily Brontë. With a diploma from Lycée Fénelon, at age sixteen, she enrolled in English courses in Paris at the Sorbonne.

In 1959, Maryse married Guinean comedian Mamadou Condé, father of Denis, Aicha, Leila, and Sylvia. She reared her family in Africa for a decade while translating in Dakar, Senegal, and teaching at Bingerville, Côte d'Ivoire, and the Kwame Nkrumah Institute for Ideological Training in Winneba, Ghana, a socialist school promoting decolonization of Africa. Her versatile writings ranged from *Anthologie de la Literature Africaine d'Expression Française* (Collection of African Literature Written in French, 1966) to essays on negritude and colonialism. After a week in prison for alleged spying and subsequent deportation from Ghana, in 1966, she took her children to London and joined the staff of BBC Radio.

Gaining an Audience

Maryse's stage plays reached a theater in Paris in 1973 and in Gabon and New York the following year. She earned a doctorate in Caribbean literature at the Sorbonne and issued a first novel, *Heremakhonon* (Welcome House). After completing *Desirada*, set in Mexico, she composed her most famous two-volume saga, *Segu* (1980), a survey of the Bambara living on the Niger River in Mali in the 1800s. Distinct tribal traits and beliefs cause characters to puzzle over "an alliance between a Fulani woman and a Bambara man" and "the clash of arms between the Bambara and the Fulani" (Condé, 15, 137). The historical background envisioned an empire and hierarchy soon to encounter changes predicted by griots and wrought by Islam,

white greed, and human trafficking. She followed with *Children of Segu*, a salute to African resistance of French colonialism.

A second marriage in 1981 to Englishman Richard Philcox, a teacher and translator for Kodak, preceded Maryse's receipt of a Fulbright fellowship in 1985 and a staff position at Columbia University in French literature. While living part time in New York and Guadeloupe, she accepted teaching stints at the University of California at Santa Barbara and Berkeley, University of Virginia, University of Nanterre, and her alma mater, where she lectured on West Indian literature. She issued *Crossing the Mangrove*, a character study rich in physical descriptions of the environs of Salt River, a narrow ocean channel separating Basse-Terre and Grande-Terre Islands. Central to characterization, racial stereotypes and suspicions caused blacks to compartmentalize "white folks' ways . . . better left to them" and to mutter, "There's no love lost between black folks" (Condé, 1995, 20).

In 1986, Maryse repatriated to Guadeloupe as a non-Creole Francophone. She published *Moi, Tituba, Sorciere . . . Noire de Salem* (I, Tituba: Black Witch of Salem), a fictional enhancement of the West Indian storyteller who allegedly set in motion the Salem witch hunt by influencing naive girls with vodou narrations. The novel fills the gaps in the herbalist's history by declaring her an Anglo-African from Barbados, wife of John Indian, and cellmate of the fictional Hester Prynne, protagonist of Nathaniel Hawthorne's historical novel *The Scarlet Letter*. At the pretrial climax in February 1692, Tituba faces a Gothic horror—"four great birds of prey . . . they had slipped on black hoods, with holes for their eyes and the steam from their mouths came through the cloth" (Condé, 1992, 90). Revered as a feminist commentary on colonialism, slavery, and misogyny, Maryse's novel gained a place in college reading lists for courses on colonial American history, racism, and sexism.

Literary Rewards

Numerous awards acclaimed Maryse's canon: the 1986 Grand Prix Litteraire de la Femme, 1987 Guggenheim Fellowship, and 1988 Prix de L'Académie Française and Prix Liberatur from Germany. In the late 1980s, companies in Guadeloupe staged her dramas—*Les Sept Voyages de Ti Noel* (Little Noel's Seven Voyages), *Pension les Alizes* (The Tropical Breeze Hotel), and *An Tan Revolysion* (In Revolutionary Times), set in France, Guadeloupe, and Haiti. She began writing children's stories in 1989 with *Victor et les Barricades* and critical commentary on West Indian film as well as translating a Caribbean history and articles for *Romanic Review*, *Research in African Literatures*, *Yale French Studies*, *Présence Africaine*, *Critique*, and *Journal of Black Studies*.

The author continued to probe the dynamics of the African diaspora in *La Vie Scélérate* (The Tree of Life: A Novel of the Caribbean, 1992), a perusal of construction of the Panama Canal and the importance of West Indian history to later generations, and *The Last of the African Kings* (1994), a portrait of marriage between two scions of the African diaspora. She expanded her views on history with the autobiography *Contes Vrais de Mon Enfance* (True Stories of My Childhood,

1998), winner of a Yourcenar citation; the paired novellas *Land of Many Colors* and *Nanna-Ya* (1999); and a biography of her paternal great-grandmother in *Celanire Cou-Coupé* (Who Slashed Celanire's Throat, 2004), a blend of fantasy and magical realism. She crafted her first thriller, *The Story of the Cannibal Woman* (2005), a global jaunt that opens in Cape Town, South Africa.

With the novel *Windward Heights* (2008), Maryse reframed Emily Brontë's English classic *Wuthering Heights* from a biracial colonial perspective. Settings carom from Guadeloupe to Marie-Galante, Roseau, Cuba, and back to Guadeloupe, encompassing "a babalawo, a high priest of Santeria" and black vengeance (Condé, 1998, 5). Concluding at a graveyard, the entwined headstones attest to the love of Razyé and Cathy de Linsseuil, her versions of Heathcliff and Cathy. Currently living in Paris, Maryse issued a novel about her maternal grandmother, *Victoire, My Mother's Mother* (2010), *La Vie sans Fards* (Life without Makeup, 2012), receiver of a Prix Fetkann, *Journey of a Caribbean Writer* (2014), and *Mets et Merveilles* (Dishes and Wonders, 2015), shortlisted for a Man Booker prize. With *What Is Africa to Me?: Fragments of a True-to-Life Autobiography* (2017), she recapped personal experiences in Guinea and Ghana and self-exile to Dakar before relocating to Paris.

Sources

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D

DANTICAT, EDWIDGE (January 19, 1969–)

Fiction writer, essayist, editor, translator, dramatist, and young adult novelist Edwidge Danticat varies genres to broaden her commentary on the life of a biracial author from Haiti, an island tainted by a bloody history. A working-class native of Port-au-Prince, she was born on January 19, 1969, to Rose Danticat of Léogâne, a seamstress of flags and school uniforms, and André Miracin "Mira" Danticat, a tailor and gypsy cab driver from the Haitian mountains. Her paternal grandfather Dantica had joined the guerrilla resistance to U.S. occupation on July 28, 1915.

When her parents migrated to New York, Edwidge and brother André "Bob," two years younger, remained on the island to live in the Bel Air slum with aunt Denise Dantica and paternal uncle Joseph Nosius Dantica, a strict Baptist pastor of L'Eglise Chrétienne de la Rédemption (Church of Christian Redemption). The family contented themselves with letters and audiotapes from New York and with reading French literature and the children's classic *Madeline*, the adventures of Edwidge's alter ego. Enrolled at the Collège Elliot Pierre, she absorbed the religious and narrative culture recorded in French and Haitian creole and in Granmè Melina's stories, but obeyed restrictions on participation at Lenten carnival, an annual celebration of identity and belonging. In 1978, she began writing and typed letters for illiterate adults.

Becoming an American

Edwidge relocated to a protective Haitian enclave in Flatbush, Brooklyn, in 1981 and met her two youngest brothers Kelly and Karl. For solace, she kept a journal and entered Clara Barton High School. In nursing courses at Barnard College, she

faced discrimination and poured her response into prose for *New Youth Connections*—"A Haitian-American Christmas: Cremace and Creole Theatre" and "A New World Full of Strangers." From the plays *The Creation of Adam* and *Dreams Like Me*, at age twenty-five, she advanced to *Breath, Eyes, Memory*, a reflection on the Duvalier regime and the Haitian obsession with female virginity. She redirected career plans to French literature, economics, and creative writing, completing an MA from Brown University in 1993. Her popular stories appeared under engaging titles—"Dream of the Butterflies," "Graduation," and "Lost Shadows and Stick Figures."

Honors accrued to Edwidge in her twenties—citations from Pushcart Press and *Harper's Bazaar*, selection as a *Granta* promising young writer in 1997, and writing awards from *Essence* and *Seventeen*. Oprah Winfrey chose *Breath, Eyes, Memory* for her book club in May 1998. An objective tone revealed severe housing shortages, causing people "to live in huts, shacks, or one-room houses that, sometimes, they had to build themselves" (Danticat, 1994, 11). On Christmas Eve, a trip to mass at the cathedral in town introduces the poor to tourists, to whom they lie about going to universities and residing in affluent homes.

Within months, Edwidge published *The Farming of Bones*, historical fiction based on the massacre of some 20,000 Haitians masterminded by the vainglorious Dominican dictator "Generalissimo Rafael Leonidas Trujillo Molina, Supreme Commander-in-Chief, President of the Republic" (Danticat, 1998, 17). She taught at New York University and the University of Miami, edited anthologies, recovered the lost works of Haitian exiles, and wrote *Poto Mitan* and *Girl Rising*, documentaries about Haiti and its art, especially the efforts of women. She submitted prose to the *New Yorker*, *Caribbean Writer*, *Callaloo*, *New York Times*, and *Washington Post* and collected short fiction in the National Book Award nominee *Krik? Krak!*, a twelve-story survey of female heritage. Collectors translated her works into French, German, Italian, Japanese, Korean, Spanish, and Swedish.

Honors and Awards

Marriage to teacher and translator Faidherbe "Fedo" Boyer in August 2002 and the mothering of Leila and Mira at their Miami home influenced the author's themes. She expanded on the creole life in the travelogue *After the Dance: A Walk through Carnival in Jacmel, Haiti* (2002). An option from HBO honored *The Dew Breaker* (2005), a cycle of nine stories defining the brutality of Haiti's Tonton Macoute under the Duvalier regimes. Critics wrote effusive praise for *Create Dangerously: The Immigrant Artist at Work*, a painfully explicit glimpse of Gothic horror after a building collapses, leaving arms and legs "flesh-depleted" and dry (Danticat, 2010, 165). The story replicated the motif of *Eight Days: A Story of Haiti*, a child's version of terror under earthquake rubble. In 2017, she issued the novel *Untwine* and a biography, *The Art of Death: Writing the Final Story*, about her mother's slow wasting from ovarian cancer. A universal theme anchored the text. Of a family's acceptance of mortality, she stated, "Your parents can seem immortal, then they

get terminally ill and they remove the possibility of either of you or them being immortal" (Danticat, 2017, 13).

Acknowledgment of Edwidge's cultural authenticity derived from the *Booklist* honorarium and National Book Critics Circle Award for the memoir *Brother, I'm Dying*, a response to grief at her father's death from pulmonary fibrosis in 2005 and Uncle Joseph's demise while detained in the Krome immigration detention center in Miami. She added a MacArthur Fellowship, Langston Hughes Medal, and Bocas Prize for *Create Dangerously*, derived from her lectures on Nobel-winning novelist Toni Morrison. Following a Carnegie Medal recognition for *Claire of the Sea Light*, the story of a small life, she issued *Mama's Nightingale*, a child's story of the separation of immigrant mother and daughter by border guards. She added honorary degrees from the University of the West Indies, Smith, and Yale and, at age forty-eight, a Neustadt International Prize worth $50,000 from the University of Oklahoma and *World Literature Today*.

See also Marie Vieux Chauvet.

Source

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DE BOISSIÈRE, POLESKA (1836–1927)

A noble but pragmatic landlady and cook, Wilhelmina Bogen Roget de Belloquet de Boissière earned a respectable reputation as the matriarch of a sizable French Creole clan. On 1,000 acres north of Port of Spain in northwestern Trinidad, she served as manager and pastry cook for Champs Elysées Estate, a gated mansion and rundown cacao and sugar plantation. She hosted lavish parties and Sunday afternoon salons, maintained huge gardens, and surveyed her property by carriage driven by a top-hatted servant. For her entrepreneurship and rearing of seven children, islanders called her "La Chatelaine."

Born on July 23, 1836, in Port of Spain, Trinidad, to Soledad Gomez, of Venezuelan parentage, and James Joseph Arnard Roget de Belloquet, Poleska de Boissière survived her four sisters and five brothers. She married German merchant Auguste Bogen and lived in Vienna, Austria. After her husband's death, she wed a physician, Jean Henri de Boissière, a fourth-generation scion of Jean de Boissière, mayor of Bergerac, France. Renamed in English John Henry, Poleska's husband, a member of the Legislative Council and an established Creole on Trinidad, won respect as a post–French Revolution anti-monarchist and supporter of the French Republic.

Jean lacked Poleska's business acumen for investment in Bossière Village, which she rented to indentured Madrassi herders and dairy farmers from Kerala, India. In a span of twelve years, she bore Naida Myra, Jean Valleton, Jacques Joseph, Marie Eva, Emily Francesca, William Henry, and Hilda Ithalie de Boissière. She engaged in money lending and realty, cultivated cacao, and introduced quarrying to the island. Her twelve employees provided sand, gravel, and stone from a stream at Maraval for local projects, including St. Ann's Hospital in Port of Spain.

Among Poleska's charities, she gave land to the Catholic Church for a school, but rejected social contact with her mixed-race relatives. She banned whisky from her home and instead served Caribbean rum punch. Widowed a second time in 1906, she outlived three of her children and died at home on April 18, 1927, at age ninety-one. With the decline of colonialism and the cacao and sugar economy, the property fell to ruin under supervision of her son Arneaud and required division into lots. In 1931, her former greathouse became the Trinidad Country Club.

Source

Besson, Gerard A. *The Caribbean History Archives*, http://caribbeanhistoryarchives.blogspot.com/2008/02/gingerbread-house-port-of-spain.html.

Johnson, Howard, and Karl Watson, eds. *The White Minority in the Caribbean.* Kingston, Jamaica: Ian Randle, 1998.

DESSALINES, MARIE-CLAIRE (1758–August 8, 1858)

A venerated activist, orator, cook, and nurse during the Haitian Revolution, Marie-Claire Heureuse Félicité Bonheur Dessalines rose in the people's affections as spokeswoman for terrorized and underfed islanders and later as Haiti's first empress. Born in Léogâne, Saint Dominque, in 1758 to free blacks—Marie-Elisabeth Saint Lobelot and Guillaume Bonheur—she studied under her maternal aunt Elise Lobelot, a *religieuse* and housekeeper for the order of Saint Domingue. In 1795, her marriage to Pierre Lunic, a French cartwright for the Brothers of Saint-Jean de Dieu in Port au Prince, ended in childlessness and widowhood when she was thirty-seven.

In the wake of rebel leader Toussaint Louverture's siege at Jacmel in southern Haiti in June 1799 and the blockade and bombardment by the frigate U.S.S. *General Greene* in February 1800, Marie-Claire ventured in range of cannon fire to tend casualties and victims of famine. Her intense battlefield speeches convinced noncombatant women and girls to gather medical supplies, food, and clothing for transport by mules into Jacmel. She persuaded Jean-Jacques Dessalines, her forty-one-year-old lover, to allow rescuers to open feeding stations on the main street, where she tended fires under cauldrons and peeled vegetables.

A Merciful Empress

At a three-day celebration beginning on April 2, 1800, Marie-Claire formalized her marriage to Dessalines, a fun mate who loved to dance. The nuptials legitimized

daughters Marie Françoise, Célestine, Jeanne, and Serine and sons Albert, Jacques, and Louis. At the couple's home in east-central Haiti at Marchand, the world's first black capital, she adopted her husband's four other illegitimate children and shielded them from violence by ridding the home of weapons. Her social work involved rescuing prisoners from the January–April 1804 massacre by which Dessalines slew some 5,000 whites, a systematic genocide to rid the island of French and German enslavers.

At Jacques's request, on January 1, 1804, Claire cooked pumpkin, vegetables, herbs, noodles, and meat into *joumou* (freedom soup), a symbolic menu served to former slaves in honor of their liberation. At the declaration of a Haitian monarchy, she joined her husband in the Church of Champ de Mars in Cap-Haitien on October 8, 1804, for a coronation under the titles Emperor Jacques I and Empress Marie-Claire. On August 12, 1805, she acquired a feast day coinciding with honor to St. Clare of Assisi.

Surviving in Poverty

Although married to a tyrant, Marie-Claire developed a following for her compassion and clemency toward the humblest Haitians. Dessalines's assassination and dismemberment by dissidents at the Port Rouge bridge outside Port au Prince on October 17, 1806, left her to rear five children between the ages of seventeen and seven. After her voyage to Wilmington, Delaware, on September 14, 1807, as reported in the Lafayette, Louisiana, *Daily Advertiser*, confiscation of the family's land left her penniless.

Amid mass murder, Marie-Claire hid botanist Michel Étienne Descourtilz under her bed and provided passports for the orphaned sisters Hortense and Augustine Saint-Janvier, the last living whites on the island. On August 20, 1809, Marie-Claire dispatched the girls from Cap Français by ship to relatives in New York, a daring rescue that biographer Mademoiselle de Palaiseau recorded in *L'Histoire de Mesdemoiselles de Saint-Janvier, les Deux Seules Blanches Sauvéea du Massacre de Saint-Dominigue* (The History of Young Ladies from Saint Janvier, the Only Two Whites Saved from the Santo Domingo Massacre, 1812). Residing until age eighty-five in Saint-Marc, a seaside commune in western Haiti, in August 1843, Marie-Claire received a pension. While living with granddaughter Celestine Dessalines Deux, the former empress died at the Ville de l'Independence in Gonaïves on August 8, 1858, at age ninety-nine. Her name survives in a foundation that manages humanitarian efforts for islanders.

Source

Daut, Marlene. *Tropics of Haiti: Race and the Literary History of the Haitian Revolution in the Atlantic World, 1789, 1856.* Liverpool, UK: Oxford University Press, 2015.

DE VEER, BELINDA (August 1, 1960–)

Aruban artist, musician, jewelry maker, and poet Belinda de Veer showed artistic promise from age nine, when she studied piano, ceramics and metallic visual arts, and writing in English and papiamento, the island's native language. Her expertise broadened to painting, verse, drawing, copper and stone jewelry, and installation art created in her atelier in Oranjestad. The body of work expresses emotion, growth, kinetics, and impermanence as well as female heritage and womanly identity and motherhood.

Born in the ABCs on August 1, 1960, Belinda is the daughter of Olga Valbuena and businessman Gerard de Veer. In 1977, she launched her education at Barry University in Miami, beginning a seven-year residency in the American South. She continued at Emory in Atlanta and graduated from Mercer Southern School of Pharmacy in Atlanta in 1984 with a doctorate in psychology and pharmacy. For twenty years, she was married to a Dutch physician, Adrianus H. W. van der Linde, father of Andreas and Elise van der Linde.

At Amsterdam's Rietveld Academy, at age twenty-nine, Belinda initiated a five-year immersion in the Ateliers-89 workshops introducing contemporary design and applied art. From 2002, she began displaying her works at the Winternachten global literary festival and national museums and exhibitions in Holland, Aruba, and Curaçao, Venezuela, some viewed by the Dutch royal family and the island governor. The titles express a range of interests: "E Hofi di Rosa" (The Rosegarden, 2004), "Crusa Lama" (Crossing Seas, 2010), "Paraiso den Desierto" (Desert Paradise, 2012), "Monologues of the Vagina" (2012), and "Vanitas" (2018). In March 2013, she presented whimsical copper jewelry in Palm Beach; in November 2017, she participated in the Aruba Art Fair at San Nicolas. A multitalented artisan, she works in pharmacy while pursuing music and art at her studio and the art foundation Sinfonia.

Source

"Belinda de Veer," www.writersunlimited.nl/en/participant/belinda-de-veer.

DE VERTEUIL, ELISA (1830–1917)

A multitalented Trinidadian survivor of the unpredictable colonial West Indian creole economy, Marie Eleonore "Elisa" le Cadre de Verteuil made a living for herself and her eleven surviving children in Trinidad from handicrafts. In addition to freelance writing, she applied home skills to quilting, making rag dolls, and potting jam, jelly, and preserves. Beloved as "Maman YaYa," a devout Catholic, she gained stature among subsequent immigrants for modest demeanor and courtesy, the remnants of Provençal culture from Languedoc.

The daughter of Josephine Mesdélices "Bonne" de Gannes de la Chancellerie and Charles Ferdinand Le Cadre, Elisa was born in Port of Spain, Trinidad, on June 22, 1830. With older brother Charles, she grew up in a Creole West Indian clan. On April 26, 1851, at age twenty-one, she married twenty-seven-year-old Louis Julien

de Verteuil, a second-generation islander and son of Victorine de la Bretesque of Martinique and Michel Julien, the patriarch and Chevalier de Verteuil of Charente, France. The union produced Loudovic, Aimé Ferdinand, Leon, Carl, Marie Adele Angelique "Ange," Marie Saint-Hilaire Gaston, Blanche, Marie Joseph Henri, Marie Victor Maxime, Louis Julien Michel de Verteuil, Saint-Yves, and Paul Marie de Verteuil.

Elisa's life encompassed unforeseen tragedy and loss. Louis's death in April 1879 left her a single mother with a large household to support. In 1887, twenty-six-year-old Gaston and twenty-year-old Maxime succumbed to leprosy at a retreat near Arima in north central Trinidad, where their maternal grandmother Bonne nursed them. Because of the collapse of the sugar economy, Elisa sold the family property and survived poverty with the help of unwed daughters Ange and Blanche, who relocated the family from relative to relative. By selling her wares from home, Elisa provided a bare sustenance. Her son Carl succeeded as the founder of the Cacao Planters' Association, which grew to include investors from 100 estates. She died on June 6, 1917, at age seventy-six.

Source

Johnson, Howard, and Karl Watson, eds. *The White Minority in the Caribbean.* Kingston, Jamaica: Ian Randle, 1998.

DÍAZ-LUGO, GEMA (1982–)

Twenty-one-year-old Cuban dancer Gema Díaz-Lugo, a member of the Ballet Nacional de Cuba, repatriated to the United States to escape poverty and the tyranny of Fidel Castro's Communist regime. Although slated to dance *Don Quixote* in Florida and New York, before dawn on October 12, 2003, she defected from a Daytona Beach hotel room by taxi. Accompanied by twenty-year-old solo dancer Cervilio Miguel Amador from Camagüey, Gema sought political asylum by retreating to a cousin's apartment in Miami. The pair gave as their justification for leaving Cuba a monthly salary as low as $14 per month, the high cost of leotards and tights, and guards' constant spying on dancers and withholding their passports during international tours away from the company's century-old headquarters, the Gran Teatro de La Habana Alicia Alonso. Dancing outside their homeland assured them artistic freedom to explore contemporary repertoires while enriching North American arts with Cuban style and culture.

A Cuban native born in Pinar del Rio in 1982, Gema grew up exceptionally self-disciplined, freethinking, and determined. In childhood in Havana, she accepted her father's hopes that she would become a veterinarian. In 1985, she practiced the choreography her mother created for folk dance. After mastering gymnastics, Gema accepted a scholarship to Havana's national gymnastics school.

In 1991, Gema auditioned for the Vocational Ballet School in Santa Clara in west-central Cuba and began achieving the highest standards of musicality, acting, technique, and self-discipline. In 1997, she won one of the ten slots in the country's

only company, the 100-member Ballet Nacional de Cuba, founded in 1948. During twice-annual auditions against competitors, the syllabus at the *Escuela Nacional de Ballet* (National Ballet School) forced her to focus only on classical dance to maintain a prestigious position. In an atmosphere of *estancamiento* (entrenchment), the troupe earned guaranteed parts in such classical roles as *Coppelia*, *Swan Lake*, and *Romeo and Juliet*. Divas secured respect for life for contributing to the Cuban arts reputation and island treasury.

Economic Struggle

At low pay and full-time demands on their attention and energies, Cuba's dancers survived on black-market groceries and traveled by public bus or bike. Each suffered from limited financial support and stereotypical direction by the legendary but aged star dancer/choreographer Alicia Alonso. On tour, they eked out food money from a $30–50 stipend and the sale of U.S. videos smuggled to Cuba for resale. The monthly pay of $14–18 with a $10 bonus and the repetition of classical roles in the corps de ballet suppressed Gema's enthusiasm, spirituality, and hopes for advancement and, in 1995, lured fellow dancer Rosario Suárez to defect to Spain. In 1999, Gema won a silver medal at an International Ballet Competition of Cuba. As her aims rose to global involvement, she realized that defection would cost her reputation in Cuba and end an established stage career.

Knowing that she could not return for five years, Gema defected with little more than $1,000, videos of her work, and sixteen pairs of pointe shoes to use in the company of her choice. From West Palm Beach to the Cuban barrio at Calle Ocho, she and Cervilio sheltered among Cuban exiles for nine months. In October 19, 2003, three troupe members—principal and soloist Adiarys "Adi" Almeida-Santana, Violet Serrat, and Luis Valdés, followed Gema and her boyfriend to freedom and multigenre arts programs in Philadelphia and New York. By November 2003, twenty of her fellow dancers fled to more promising positions in the Dominican Republic, Mexico, Spain, and the United States. Back home in Havana, director Alicia Alonso, an avowed Communist and supporter of Fidel Castro, pictured the defectors as vulnerable kites breaking free from their strings.

A New Direction

Victoria Morgan, artistic director of the Cincinnati Ballet, quickly paired with a translator to offer the newcomers jobs in the Ohio company. While Cervilio joined the thirty-one-member Cincinnati Ballet at a salary of $776 per week, Gema danced in December 2003 at the Arts Ballet Theater at Miami Beach, Florida. She sold children's clothes at Dillard's, worked at a computer job in a paper factory, studied English at an urban school, and took dance classes. To boost a limited understanding of the English language, she watched cartoons and movies on television.

By 2004, Gema achieved temporary employment with the Venture Program of the Cincinnati Ballet, which became her new family. The Hispanic community

offered friendship and support. At age twenty-two, she inked a contract for ten seasons and paired with Cervilio on October 8–9, 2004, as Dulcinea in the four-act dance *Don Quixote*, adapted from Miguel de Cervantes's epic adventure. The shift from strict classical form based on French and Russian models to contemporary dance forced Gema to learn the expression and sensuality that distinguishes acting from dance. She recovered from two surgeries on the anterior cruciate knee ligaments, sources of constant pain.

World Celebrity

On tours of North America and Europe as trainee, ensemble dancer, soloist, and prima ballerina, Gema recognized the value of creative freedom under democracies. In summer 2008, she and Cervilio returned to Cuba to visit their families, but gladly came home to their condo in Covington northeast of Dayton, Ohio. In Chicago in late November 2008, the couple freelanced the Sugar Plum Fairy and Cavalier in Peter Ilyich Tchaikovsky's *The Nutcracker Suite* with the Schaumburg Dance Ensemble. Gema won acclaim in summer 2010 for the intense exertions of the three-movement dance, "All Too Wonderful."

According to Johanna Bernstein Wilt, an artistic director, Gema advanced to senior soloist through natural movement and smoldering emotion, the chief traits of Carmen. She performed the sensual stage part on February 11, 2012, to music by the Cincinnati Symphony Orchestra. The role required her to seduce one of her fictional admirers—Escamillo or Don José, who kills her in a jealous rage. In contrast, in June, she danced in Hans Christian Andersen's fairy tale "The Steadfast Tin Soldier," a feature of Devon Carney's *Ballet Toybox*.

For a decade, Gema performed with the Cincinnati Ballet and taught at the Kentucky Ballet Theatre, TU Dance, Cincinnati Ballet Academy, School of Creative and Performing Arts, Ballet Tech Ohio, Broadway Bound Dance Academy, AVO Ballet, and Healing Arts. On March 20–21, 2015, for a Director's Choice program at the Aronoff Center at the Procter & Gamble Theater, she mastered an appropriate last role—a vertical worm—in "Mozart's Requiem," choreographed by Adam Hougland to display struggle and survival. She retired from the stage on May 12, 2015, and redirected energies to skiing, Cuban cooking, travel, yoga, and salsa clubs. In January 2016, she joined the staff of College-Conservatory of Music at the University of Cincinnati as adjunct dance instructor of the Moss Dance and Performing Arts Academy.

See also Alicia Alonso.

Source

Morgan, Scott C. "Companies Look Outside the 'Burbs to Cast Plum *Nutcracker* Roles," (Chicago) *Daily Herald* (28 November 2008).

Motsinger, Carol. "Freer Than Ever: From Cuba, with Love and Few Regrets," (Cincinnati) *Enquirer* (May 2018).

Ojita, Mirta. "Fleeing Cuba, Hoping to Soar on New Stage," *New York Times* (5 December 2003).

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Roca, Octavio. *Cuban Ballet.* Layton, UT: Gibbs Smith, 2010.

DRUMMOND, MARIA KINNAIRD (May 21, 1810–January 15, 1891)

A voluble letter writer, singer, and socialite among the Mayfair elite, Maria Kinnaird Sharp Drummond spent her youth and adulthood away from the British isle of St. Vincent, her homeland. She was born to prosperous Scots sugar planters on May 21, 1810, and orphaned on April 30, 1812, when the volcano La Soufrière (The Sulfurer) erupted. Major explosions of ash and lava from noon to evening killed eighty islanders, dried up rivers, and obliterated the Kinnaird property. A sea captain later reported that nothing remained of Maria's inheritance, which had been a fertile, productive investment.

British Whig politician Richard "Conversation" Sharp, a West Indian merchant then aged fifty-three, and his brother, writer William Sharp, rescued Maria. William's wife, Anna Sharp, became the child's surrogate mother. Richard adopted Maria and indulged her with cultural and social privileges that included conversational French in 1816 during a trip to Paris. While living at Fredley, the Sharp mansion at Mickleham, Surrey, she attended school at Kensington Square, where the curriculum introduced her to Greek, Latin, Romance languages, literature, history, geography, mathematics, and the Anglican religion.

Maria rewarded her friends with vocal recitals and warm, entertaining letters, particularly those to friend Dora Wordsworth and poets Matthew Arnold and Robert Browning. After Richard Sharp's death in 1835, she moved to Hyde Park Gardens, but continued family journeys to Rome, the Alps, Greece, and Sicily. Pursued by historian Thomas Macaulay and other eligible bachelors, on November 19, 1835, at age twenty-five, she married Thomas Drummond, a Scots army civil engineer, at Weston House, Warwickshire. The couple produced daughters Emily, Fanny Eleanor, and Mary Elizabeth.

While in residence at Phoenix Park and serving as Irish under-secretary at Dublin Castle, Drummond relied on his wife as letter writer of governmental correspondence and organizer of documents. Maria enjoyed reading aloud and giving dinner parties for the notables of her day. One of her bilingual letters described the flight of Marie Antoinette Duchatel, Napoleon's mistress, from Paris during the 1848 revolution, when the countess tied her jewels around her waist and disguised a French exile endangered by partisans.

Widowed on April 15, 1840, after Drummond's death from exhaustion and peritonitis, Maria inherited £250,000 and lived in wealth and security. Although she suffered from partial blindness and the death of daughter Fanny in 1871, she maintained a vigorous liberal salon at 18 Hyde Park Gate and her Devon getaway at Torquay. She died on January 15, 1891, at age eighty. Within the year, author Charles Kegan Paul issued a brief biography, *Maria Drummond: A Sketch*.

Source

Paul, Charles Kegan. *Maria Drummond: A Sketch.* London: Kegan Paul, Trench, Trübner, 1891.

DUNCAN, ISABEL (fl. 1878–1893)

Diarist and correspondent Isabella "Tibbie" Harper Duncan, a former teacher from Lhanbryde, Scotland, and 1876 graduate of the Normal Training College in Aberdeen, recorded a fifteen-year sojourn in the West Indies and other ports. After marrying William Duncan of Banff, Scotland, on June 14, 1878, she sailed aboard the 300-ton merchant barque *Scotia*. Captained by her husband, the schooner earned the nickname "hen frigate" for carrying a husband-and-wife team, who traveled the Caribbean as well as sea-lanes to Holland, Germany, Brazil, Madeira, Venezuela, Argentina, Belize, and British Guiana. Her survey of the region included routes and daily distances she covered along with details of weather and trade. To family at Balgaveny in northeastern Scotland, intimate correspondence with sister Nellie Harper of Leith, sister-in-law Ann Duncan of Kingston, and nieces Jeannie, Maggie Fechil, and Mary Harper revealed much of Isabel's life on board the *Scotia*.

Composing for the enlightenment of family and in-laws, during the August 28 to November 19, 1878, voyage from St. Thomas, U.S. Virgin Islands, to London, Isabel reported an October hurricane as well as ordinary housewifely chores. Before setting out from Dundee for Puerto Rico, she purchased laying hens in anticipation of fresh eggs. She regretted her ignorance of poultry after the seller cheated her with young roosters. In September 1878, she mixed dough for scones, which the cook slid into the oven. The nine-week voyage took her to sugar-loading docks at Port Mulah, Crab Island, and Playa Vieja in Vieques, part of the Spanish Virgin Islands worked by slaves from Nevis, St. Croix, St. Kitts, and St. Thomas.

Slavery in Barbados

On March 19, 1880, during a twenty-two-week sail from Antwerp, Holland, to Camocin in Northern Brazil, Isabel introduced readers to Barbados, where the *Scotia* moored among some fifty vessels in Bridgetown harbor. Three days later, she compared female "darkie" flirts to peacocks for their wide skirts, resembling colorful peacock tails. In the hills, she observed the sugar empire, a rigorous employer of slave labor. Without comment on the misery of cane-cutters and binders, she studied the workings of windmills that crushed juice from stalks before straining and boiling it into syrup, molasses, and rum. The leftover cane went from drying to fuel for steam engines. The journey ended on July 3, 1880, with a return to London.

In December 1880, Isabel reported chartering a ship at Point de Galle, Ceylon, in hopes of conveying sugar to Melbourne, Australia. The following year, she visited Westport, Ireland. In October 1881, the *Scotia* required repairs at Newport, Wales, before an eighteen-week sail took her from Cardiff on November 2, 1881, to Mauritius east of Madagascar. On August 4, 1882, at Colombo, Ceylon, she toured a

Buddhist temple and purchased provisions and fruit from local market stalls before leaving for Le Havre, France.

In January 1883, Isabel left Newport for Port of Spain, Trinidad. Following a delay to replace sick crew members, the *Scotia* embarked in February to trade iron rails, lime, coal, and brick for sugar. On May 22, she reported advancing from San Fernando to Port of Spain to load water and sugar for the trip to Greenock, Scotland. After a hazardous crossing of the equator and the loss of a mast, the schooner discharged its wares at Halifax, Nova Scotia, on February 8, 1884. On return to St. Thomas on March 15, 1884, she encountered George, the nineteen-year-old Prince of Wales and future King George V, who sailed to the Caribbean from Canada.

From a visit with sister Nellie and brother-in-law Sandie in Leith in June 1884, Isabel and William sailed with a cargo of coal from London to St. Thomas. Before reaching port, the ship lost a Chilean crewman overboard. In November 1884, Isabel informed her sister of a shipboard breakfast menu that included boiled potatoes and chops of beef, mutton, veal, or pork along with coffee. Common to a meat-heavy diet, dinner consisted of vegetables, potatoes, soup, and roast beef, the food that the galley allotted to sailors at the rate of 10.5 pounds per week.

Return to Barbados

Isabel's peripatetic life separated her from siblings, including brother Andrew, who died in northern Barbados in 1862 while superintending the 307 slaves of Springhall sugar plantation in St. Lucy Parish, where windmills provided energy to run Philip Lytcott Hinds's processing plant. At Manoti west of Camaguey, Cuba, on July 7, 1885, she wrote of viewing her brother's grave at Mahaica, Guyana. Two days later, she reported on bothersome insects at Nuevitas, Cuba. While the crew loaded timber, she surveyed the structural damage Cubans incurred during revolts of slaves, who gained independence on October 7, 1886.

On March 1, 1886, the *Scotia* loaded cargo for the next trip to Barbados, where Isabel celebrated Easter on April 25 at lengthy Anglican services. On April 30, 1886, she shipped out of Kingstown, the harbor of the small volcanic island of St. Vincent, with a load of oil for New York. After a twenty-day passage, she reached Brooklyn, New York, on June 17 and anticipated the crew stacking more goods for shipping to Port Elizabeth, South Africa.

Detailed Correspondence

On July 11, 1888, Isabel began a series of thirty-one letters to a friend, Mrs. Gooderidge of Aire Street in Goole, Yorkshire. At Easter (April 21) and July 1889, she outlined the workings of a sugar plantation and described transporting rum, the end product, from Pointe-à-Pitre, Guadeloupe, to Bordeaux, France. The schooner received a summons to Barbados on June 20, 1890, to pick up timber. In April 1891, Isabel was glad to escape a yellow fever outbreak and return to Bridgetown.

A sojourn at Trinidad gave Isabel a quiet fortnight to observe Whitsuntide on May 11 and survey female fashions before delivering sugar to the French port of Nantes in late June 1891. She returned to Barbados via Macahe, Brazil. A letter dated February 22, 1892, commented on touring sugar plantations at Fort de France, Martinique; the death of Prince Albert Victor, the Duke of Clarence, Queen Victoria's grandson, from influenza the previous January; and the destruction of Fort Royal, Martinique, by Hurricane San Magín on August 18, 1891, producing 2,000 casualties and the devastation of fields of coffee, cotton, and sugar cane and all ships in port. From there, the deadly storm crossed the Dominican Republic, Grand Turk, and the Bahamas. The Duncans retired to Goole from their voyages in 1893 because of William's poor health.

Source

Druett, Joan. *Hen Frigates: Passion and Peril, Nineteenth-Century Women at Sea.* New York: Touchstone, 1998.

DUNHAM, KATHERINE (June 22, 1909–May 21, 2006)

An American dancer, choreographer, writer, lecturer, and social anthropologist, Katherine May Dunham ranked as the "Matriarch of Black Dance" for spreading Afro-Caribbean style to global dance companies. Some ninety performances plus her essay "The Negro Dance" (1941) and her book *Les Danses d'Haiti* (Haitian Dances) introduced readers to an island she had lived on for a half century. She fostered West Indian ethnochoreology, an examination of conscious and unconscious feelings—a feeding of "inner life" through "a fusion of time, space, and motion" into psychic release (Dunham, 2005, 5). In fifty-seven countries, she inserted island terminology into presentations of *Batucada*, *Caribbean Rhapsody*, *Choros, L'ag'ya*, *Los Indios*, *Nanigo*, *Rara Tonga*, *Rite de Passage*, *Shango*, and the flirtatiously costumed *Veracruzana*. Her crafting of steps, chant, instrumentation, and rhythms elevated black dance from folk entertainment to nuanced art form. Similarly engaged in comparative black religion, she introduced to anthropology a study of the sacred dances of Brazilian Candomblé, Cuban Santeria, Haitian Vodou, and Jamaican Obeah.

A Midwesterner from Chicago, Katherine was born on June 22, 1909, of French-Canadian, Native American, and African American heritage. Her parents, educator, seamstress, and realty investor Fanny June Taylor and dry cleaner Albert Millard Dunham, claimed a family tree blending American Indian and French Canadian with the culture of Madagascar and coastal West Africa. During a Methodist fundraiser in Joliet, Illinois, for Brown's Methodist Church, she abandoned gospel to sing pop tunes cabaret style. Her first short story appeared in print in 1921. At the University of Chicago, she completed advanced degrees in anthropology with a concentration on the African diaspora and vodou ritual.

Transformative Dance

Drawn to dance at a time when elite white females dominated stage performances of French and Russian classics, in 1930, Katherine formed the Negro Dance Group, which premiered *Fantasie Nègre* in 1932. For the Chicago Opera Company, she presented "A Negro Rhapsody" at the Beaux Arts Theater. She filmed experiences in Brazil, Tobago, Nassau, Paradise Island, and Haiti, where her race gave her entree into vodou and intimate glimpses of Trinidad's Shango cult and bonga rituals. Among village dancers, she learned steps and gestures and the acceptance of Haitian pythons and Congo death songs as parts of authentic scenarios. Her observations provided details for the books *Journey to Accompong* and *Island Possessed* and notable performances in *A Negro Dance Evening*, *The Emperor Jones*, and *Tropic Death* (1937). Her unique classroom demonstrations influenced Trinidadian dancer Beryl McBurnie.

With fellowships from the Rosenwald and Guggenheim foundations, Katherine took scholarly interest in fighting dance in Martinique and the Maroons' Koromantee war dances and syncretic quadrille in Jamaica. In the French isles, she relished the annual Lenten Carnival, "that glorious fete of unrestricted purging of the inhibitions" (ibid., 197). She detailed dance postures, notably, the "unveiled hip movements of the shay-shay," which she linked to the "sultry side of the Caribbean" (Das, 2017, 38–39). With joy and humor, from interior Jamaica, she followed the dance sets of her spiritual homeland, "step by step through seventeenth-century French court forms of minuet only to culminate in a finale the like of which no French court ever witnessed" (Dunham, 2005, 221).

Rejecting a Rockefeller grant, through essay, demonstration, film, disc recording, photo, and America's first black company, *Ballets Nègres*, Katherine chose instead to pioneer ethnographic dances such as the Bantu *diuba* or *guiba*, a Southern plantation folk dance based on the Brazilian *majumba*, an imitation of holy possession. She allied with costumer and stage designer John Thomas Pratt, whom she wed in Mexico on July 20, 1941, after her divorce from postal worker Jordis W. McCoo. From West Indian travels from June 1935 to April 1936, she developed an earthy presentation of *L'Ag'Ya*, her first full-length production, on January 27, 1938, at Chicago's Federal Theater. Dance themes featured the clash of lust and vengeance blended of Cuban *habanera* and the *beguine* and *mazouk* from Martinique with the clapping, stamping percussion of juba to call-and-response.

African Roots

With an academic appreciation of West African roots and rites from Guinea, the accepted ancestral motherland of blacks, Katherine's choreography stressed links to pre-slavery history and the origin of ritual movement. She explored metamorphosis in Afro-Caribbean dance and the setting of African rites to the demands of the Western Hemisphere, which transformed juba into the Big Apple, a lively, unrestrained swing that dominated nightclub floors in the late 1930s. In her twenties,

she enhanced ethnic stage atmosphere with performances based on black legacy: "Ethnology excited me very much because in every unfamiliar people or custom I saw a great possibility of establishing an exotic mood in the theater" (Das, 2017, 37). Her performance with drummer Papa Augustin in "Tropics" and "Le Jazz Hot" in February 1939 at the Windsor Theater expanded to a three-month booking.

For the WPA Federal Theater Project, Katherine wrote an article on choreographed stick fighting, "L'Ag'Ya of Martinique," one of several she published in 1939 in *Esquire* magazine. Her ethnographic research into universal human themes initiated a new approach to arts and anthropology that won critics over to her enthusiasm for mesmerizing motifs alive with whirling skirts and bare shoulders and feet. With an academic appreciation of African roots and rites, in her twenties, she plotted ethnic dances mirroring the black legends of zombies. For her intellectual skills, she directed the Negro Unit of Chicago's Federal Theater Project.

Katherine's recovery of West African tradition revolutionized modern kinetics and ballet with the Dunham Technique, which relaxed trunk, spine, and hips to accommodate the expansion of modern dance with African and Caribbean limb gyrations and head rolls. She soloed for the first time in *A las Montanas* (To the Mountains) and staged *Run Li'l Chil'lun*, a post-slavery pastiche set in a Southern Baptist church. For the musical *Cabin in the Sky*, she won critical applause in October 1940 with the role of dance leader Georgia Brown, codirected by George Balanchine. In 1944, she relocated from Chicago to New York and taught at the K. D. School of Arts and Research and the Dunham School on 43rd Street. From 1943 to 1945, her *Tropical Revue* flourished in the United States and Canada. In the absence of Pratt, who served in the U.S. Army, she designed costumes and sets.

A Stage Career

Post–World War II dance starred Katherine in *Carib Song* and *Bal Nègre*, which featured her "Blues" performance in act three. Hollywood applied her unique movement to the films *Carnaval of Rhythm*, *Stormy Weather*, *Casbah*, and *Mambo*, in which she performed "Coboclo do Mato" (Coboclo of the Bush) and "Sube Espuma" (Foam Rises). After publishing *Dances of Haiti* (1947) in French and Spanish, in the late 1940s, she purchased Habitation Leclerc, a forty-five-acre island botanical garden in Martissant, Haiti, formerly owned by Paulina Bonaparte, and addressed England's Royal Anthropological Society on "The State of Cults among the Deprived." In 1949, she danced in Brussels, Rome, and Paris and opened the ballet *Southland* (1951) in Santiago, Chile. Her importation of *Ballet Creole* to London in 1952 introduced British audiences to passionate entanglements ending with the fighting dance of Martinique set to chant and authentic drums tapped by hand and mallet. She treated European and Pacific viewers to Afro-Caribbean rhythms in Mexico, Canada, Denmark, Saipan, Australia, Japan, and New Zealand and, in 1960, considered moving her troupe to Jamaica.

As both researcher and performer, *Dunham* charted dance for the movies *Green Mansions* and director John Huston's *The Bible: In the Beginning*. She became

the first black choreographer for the Metropolitan Opera with a 1963 version of Giuseppe Verdi's *Aida*, set in Cairo, Egypt. After bringing Moroccan performers to the Broadway revue *Bamboche* (A Social Gathering), a year later, she ended her stage career in Harlem at the Apollo.

Subsequent projects involved Katherine in teaching dance and anthropology at Southern Illinois University in Carbondale and dance education in East St. Louis and Wolftrap, Virginia. For acknowledging the historicity of West Indian dance, she received citations from Haiti, Tobago, Trinidad, and France. Her activism for equality and integration included a perilous forty-seven-day fast at age eighty-two from February 1–March 18, 1992, in support of refugees fleeing Haiti. The next year, Haiti offered her island citizenship. She died in her sleep in New York on May 21, 2006, at age ninety-six.

See also Beryl McBurnie.

Source

Corsbie, Ken. *Theatre in the Caribbean.* London: Hodder and Stoughton, 1984.

Das, Joanna Dee. *Katherine Dunham: Dance and the African Diaspora.* New York: Oxford University Press, 2017.

Dunham, Katherine. *Kaiso!: Writings by and about Katherine Dunham.* Madison: University of Wisconsin Press, 2005

E

ECURY, NYDIA (February 2, 1926–March 2, 2012)

Actor, poet, comedian, and playwright Nydia Maria Enrica Ecury of Rancho, Aruba, championed Dutch-Caribbean dialect by translating classic literature into Papiamentu, the Portuguese-based creole vernacular of the Dutch West Indies. A native of Rancho to the west of Oranjestad, Aruba, she and younger sister Yvette were the daughters of German pastry cook Ana Paulina Wilhelmina Ernst and freeman Nicasio Segundo "Dundun" Ecury, owner of a Ford dealership. Their brother, Segundo Jorge Adelberto "Boy" Ecury, set a heroic example by joining the Dutch underground at Oisterwijk in southern Holland. Nazis tortured and killed him by firing squad on November 6, 1944.

Because of the family's affluence, Nydia and her siblings received quality training in elementary school. At age sixteen, she began working for Lago Refinery, a division of Standard Oil supplying aviation fuel to the Allied military. After learning English, she served the company as copy editor, translator, and writer of "Kids Korner" for the bilingual in-house paper *Aruba Esso News*. Because of local segregation, she and other blacks among 10,000 Esso employees could not use the facilities reserved for white office workers. Until 1955, she wrote ad copy for Radio Kelkboom, the island's first commercial station.

Multitalented Artist

Fluent in Dutch, English, French, and Spanish, Nydia completed training in journalism, secretarial work, and English literature in Canada and defied Catholic bans on Papiamento by translating classic drama into Creole Dutch. In 1957, she taught English at the Martines Mavo High School and the Nilda Pinto Domestic School in Curaçao and tutored students in Papiamentu. Wed to Dutch fruit and vegetable

exporter Wilhelm Eduard "Ome" Isings in 1960, she reared Caresse Isings-Ecury and Wilhelm Alexander Isings alone after a divorce. While supporting the family with jobs in wall hangings and children's fashion design, she taught Caresse writing, recitation, and stage presence, a preface to her career in verse, drama, advertising, illustration, and graphic arts.

Beginning in a 700-seat theater on September 10, 1968, Nydia's theatrical troupe, Thalia, named for the Greek muse of lyric verse and comedy, performed drama from English, French, and Spanish originals accommodating West Indian situations and rhythms. Her adapted works include Shakespeare's *Romeo and Juliet* and Tennessee Williams's *E Rosa Tatuá* (The Rose Tattoo), Carlo Goldoni's *Trufaldino* (Servant of two Masters) and *Mentira after Granèl* (The Liar), and Alfonso Paso's *Gai Bieu ta Traha Sòpi Stèrki* (Things of Mamá and Papá). She also translated the fairy tale *Prinsès Bunita Drumi Largu* (Sleeping Beauty), Jean Genet's *E Kriánan* (The Maids), and Italo Calvino's short stories into *Tres Kuenta Italiano* (Three Italian Tales).

Verse and Drama

At age forty-six, Nydia issued a coauthored work, *Tres Rosea* (Three Breaths), a salute to womanhood and single mothering. She represented the Dutch Antilles at global literary festivals and submitted works to *The Oxford Book of Caribbean Verse*, *Calabash*, *Ma Comere*, *Literary Review*, and *Journal of Caribbean Literature*. In summer 1998, *Callaloo* published "Ruina" (Home Sweet Home), a poem about squalor that concludes:

> God, bless our homel. Oh Lordy, Lordy,
> Lordy mine!
> Could I but stop crying,
> I'd laugh my head
> right off! (Ecury, 1998, 560)

She collected verse for anthologies: *Bos di Sanger* (Voice of Blood), *Sekura* (Drought), *After Mi Kurason Mará* (Connected to My Heart), and *Kantika pa Mama Tera* (Song for Mother Earth). For *Luna di Papel* (Paper Moon), a one-woman cabaret act performed in Curaçao in 1980 in feathered boa, she opened on "Memories of Aruba" and presented comedy, song, and verse and repeated the production in Aruba, Bonaire, and Holland.

Into the decade, Nydia recited poems for Holland's Queen Beatrix, wrote and illustrated dialect stories for public school classrooms, and partnered with Jenny Fraai in compiling a dictionary, *Di A te Z: Ortografia Ofisial di Papiamentu* (The A to Z: Official Orthography of Papiamentu). At age sixty, she played Mama Grandi, a film role in *Almacita di Desolato* (Spirit of Desolation), winner of a FESPACO Paul Robeson Prize for its presentation of magic and ecofeminism. She composed

"DiviDivi" about a resilient tree that grows toward the trade winds, a reflection of determination in Antillean culture that recurs in her nature-rich poetry.

Still active in her eighties, in 2011, Nydia recorded "Un Niño Krioyo" (The Creole Boy) on a Christmas album. She died from Alzheimer's disease at Willemstad, Curaçao, on March 2, 2012, at age eighty-six. A year later, a publisher selected from her 120 poems a posthumous collection, *Un Soño Ku Mi Tin* (A Dream I Have), including "The Visit," which reflects on black sisterhood that began in the holds of slave ships. Her honoraria include the Chapi de Plata prize, a Cola Debrot cultural citation, Pierre Lauffer award for promoting island patois, Theater Festival Award of Aruba, an honorarium from the Island Department of Cultural Affairs, and a gold medal and knighthood from the Order of Orange-Nassau for distinguished merit.

Source

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Hasham, Brenda, Olga E. Rojer, Joseph O. Aimone, and Nydia Ecury. "Nydia Ecury," *Journal of Caribbean Literatures* 5:1 (2007): 129–133.

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F

FATIMAN, CÉCILE (ca. 1775–1887)

A legendary mambo (vodou priestess) of the Dominican Republic, Cécile Fatiman Pierrot co-instigated the Haitian Revolution. Born of Afro-French lineage, she claimed siring by a Corsican rapist, possibly the grandson of King Theodore von Neuhoff, a German adventurer and freedom fighter. Birth by an African slave, Célestina Coidavid, whom enslavers transported to Saint Domingue for sale, obscured the mambo's real name, Cécile Attiman Coidavid. The first of five children, she grew up with sisters Louisa Geneviève Pierrot Melgrin and Marie-Louisa Henry and brothers Noele Coidavid and Jen-Bernadine Sprew.

A green-eyed beauty at age sixteen, Cécile joined the entourage of Dutty Boukman, a Jamaican-Islamic coach driver, houngan (vodou priest), and political inciter of Maroons. Most of the history of Cécile and Boukman focuses on the ritual beginning of slave revolt at the Bois Caïman (Alligator Wood) on August 14, 1791. In a secret mountain setting, one thousand Haitian insurrectionists crept northwest to Saint Domingue in the Northern Plain to plot the overthrow of rich *blancs* (whites).

To forceful drumming, Cécile's prefatory dance and song calling for the vomiting of blood demonstrated possession by vodou spirit Erzulie Dantó, a divine protector of mothers and children. Cécile's slaying of a black sow with a knife spread blood to congregants for drinking and marking their foreheads. Blending indigenous Taino Indian beliefs with Dahomey (Benin) religiosity, the acts sanctified the conspirators' vow to Erzulie to live free or die and to exact racial retribution by destroying the white man's god. The warriors believed they would perish in battle and live again in Guinea.

During a tropical thunderstorm, Boukman, voicing the sky god and creator Damballa, prophesied black liberation. The closing prayer, according to Antoine Dalmas's *History of the Saint-Domingue Revolution* (1814), called for vengeance in

service to liberty. From Le Cap-Haïtien in northern Haiti, the group marched on white colonists on August 22, 1791, razing and burning 1,800 plantations and killing and beheading 1,000 slave masters. French planters and colonial militia captured and decapitated Boukman on November 7. Exposure of his head in the capital square quelled notions that Boukman was insuperable.

Cécile survived the chaos, fled the French army, and married Domingan general Louis Michel Pierrot, the future president of Haiti, the world's first black republic. As first lady, she served freemen as a visible ideal. In 1845, their daughter, Marie Louise Amélia Célestine "Cécé" Pierrot married General Pierre Nord-Alexis. Forced out of office on March 1, 1846, the general retreated to his Camp Louis plantation, married Cécile's sister Louisa, and, at age ninety-six, died eleven months later. Cécile reputedly joined sister Marie-Louisa in Florence, Italy, in December 1847. Cécile lived to age 112 and died a national hero at Le Cap in 1887 (or in January 1883 at age 108).

See also Catherine Flon.

Source

Asante, Molefi Kete, and Ama Mazama, eds. *Encyclopedia of African Religion.* Thousand Oaks, CA: Sage, 2008.

FENWICK, ELIZA JAGO (February 1, 1766–December 8, 1840)

Novelist and children's author Elizabeth or Eliza Jago (or Jaco) Fenwick, an English expatriate from Penzance, Cornwall, opened an elite academy in Bridgetown, Barbados, in August 1814 that boosted island literacy for girls. In letters to friends, she defended female independence, yet fretted about her homesickness for England and complained of heat, threats of tropical hurricanes, and insects. During seasonal outbreaks, she feared "the ghastly Yellow Fever," which killed students and friends and, on November 12, 1816, her eighteen-year-old son Orlando (Fenwick, 1927, xv).

Eliza's commentary recorded attitudes toward the family's five slaves and problems with black domestics, whom she monitored to ensure their attention to tasks and care with property. The correspondence referred to sexual abuse of workers by owners, a feminist subtext shared by narrator Mary Prince. In April 14–16, 1816, Eliza cowered during Igbo insurrectionist Bussa's revolt, a Barbadian slave rebellion that terrorized whites and ruined plantation profits.

Born on February 1, 1766, in Lancaster, England, Eliza Jago Fenwick was one of the sixteen children of Elizabeth Hawksworth and Thomas Jago, a fisherman and itinerant Wesleyan minister. She resided in Penzance in 1781 after the death of her father. At age twenty-two, she married a profligate drunkard, John Fenwick, an Irish translator, playwright, and radical editor of *Albion*, *Plough*, and *Statesman.* Before their separation, anonymously, she published an epistolary novel, *Secresy; or The Ruin on the Rock* (1795), a didactic romance based on female friendship and

reformist goals for equal education for girls. After the death of Mary Wollstonecraft after childbirth in 1797, Eliza tended her newborn daughter, Mary Godwin Shelley, subsequent author of *Frankenstein*.

A Single Mother

Eliza abandoned John in 1800 and considered earning a living by hand-coloring prints. She worked for her brother-in-law, Thomas Fenwick, in fabric sales in Portsmouth to pay for rented rooms and support her children, Orlando and Elizabeth "Eliza" Ann, whom Eliza groomed for the stage. In her twenties and thirties, Eliza published *The Story of Little Mary and Her Cat*, *Visits to the Juvenile Library*, and *The Life of Carlo, the Famous Dog of Drury Lane Theatre*. She managed a shop and publishing house, William Godwin's Juvenile Library, near the British Museum on Hanway Street in 1808, leaving her personal writing to Sundays. Her most lucrative title, *Lessons for Children*, survived in multiple editions and a French translation.

While daughter Elizabeth debuted at Covent Garden in 1810, her mother worked as a governess. She took posts with the Mocatta and Honnor families in Belfast and Cork, Ireland, between 1807 and 1813 teaching French, English, history, geography, astronomy, handwriting, arithmetic, piano, singing, and needlework. During her establishment of a writing career, daughter Elizabeth left stage roles in West End, London, in 1811 to work for Dyke's company in Barbados. She appeared at the debut of the Theatre Royale at Bridgetown on January 1, 1812, in two plays, Richard Cumberland's *The West Indian* and the two-act farce *The Spoiled Child*, reputedly written by Dorothy Jordan. Seven months later, Elizabeth wed William Rutherford, a fellow actor and newsman, and continued her career in *The Honeymoon*, *The Soldier's Daughter*, and *The Jew*.

The voyage to join her actor daughter in Bridgetown in August 1814 caused Eliza serious seasickness and exhaustion. Elizabeth left Eliza's toddler grandson Thomas while she performed in Antigua, Barbados, Dominica, Jamaica, Guadeloupe, St. Croix, St. Bart's, and Martinique. Eight years in the West Indies educating thirty-seven white females from 7:00 a.m. to 4:00 p.m. each day required Eliza to teach music while Elizabeth instructed a dance class. Of strict racial segregation, Eliza wrote, "We cannot admit a creole pupil . . . I wonder they do not remove to England," where laws banned slave importation (Blouet, 2000, 10).

While Eliza profited from an increase in enrollment to forty-two, the labor inspired lengthy letter exchanges with author Mary Ann Lamb, sonneteer Charlotte Turner Smith, and essayist Mary Hays. To Hays, Eliza wrote, "The heat is to me almost intolerable & I have a secret fear I shall not be easily enured to bear it" (Fenwick, 1927, 165). Busso's Revolt in April 1816 resulted in three months of martial law and a drop in Eliza's school income to three-quarters what it had been. The Napoleonic wars and her son-in-law's abandonment of his family on July 16, 1818—the date of his fourth child's birth—placed a financial burden on the household.

Detailed Reports

Although Eliza relied on eight slaves, she clucked over Barbadian immorality and social issues, especially miscegenation, prostitution, rampant divorce, field labor, the slave master's maltreatment of his mixed-race children, and her grandchildren's spoiling by indulgent servants. Of island snobbery toward teachers, she wrote to Mary Hays of two genteel book clubs that rejected her for membership: "One called the Literary Association, refuse all members till their number is reduced; & the other I was deter'd from offering myself to being told one of their earliest rules was an exclusion of all School Keepers" (Fenwick, 1927, 216).

During a crop failure, drought, and recession, Eliza could not afford to return to England. She relocated her girls' academy to New Haven, Connecticut, in September 1822, where a low cost of living and demand for elite education buoyed her hopes of escaping debt. She enrolled twenty West Indian students.

Because of her daughter's death in 1828, Eliza closed her school and opened a boardinghouse, where she reared her grandchildren—William Patrick, Thomas Fenwick, Elizabeth, and Orlando Fenwick Rutherford. After publishing *Rays from the Rainbow*, *Infantine Stories*, *Presents for Good Boys and Girls*, and *Lessons for Children*, a guide to courtesy, morals, and right thinking, the author moved to Niagara-on-the-Lake, Ontario, in the late 1820s to teach at King's College. She died at age seventy-four on December 8, 1840, at the home of granddaughter Elizabeth Rutherford "Bessie" Savage, a Liberian missionary, biographer, and letter writer in Providence, Rhode Island. A posthumous collection of the author's cautionary tales, *The Bad Family and Other Stories*, reached print in 1898, over a half century after her death.

Source

Blouet, Olwyn M. "Mrs. Eliza Fenwick and Her School for Girls in Barbados, 1814–1822," *Journal of Caribbean History* 34:1/2 (1 January 2000): 1–20.

Fenwick, Eliza. *The Fate of the Fenwicks.* London: Methuen, 1927.

Havens, Hilary, ed. *Didactic Novels and British Women's Writing, 1790–1820.* New York: Routledge, 2017.

Johnson, Howard, and Karl Watson, eds. *The White Minority in the Caribbean.* Kingston, Jamaica: Ian Randle, 1998.

O'Callaghan, Evelyn. *Women Writing the West Indies, 1804–1939: "A Hot Place, Belonging to Us."* London: Routledge, 2004.

FIELDS, ANNIE ADAMS (June 6, 1834–January 5, 1915)

Boston-born poet and travel writer Ann West Adams "Annie" Fields turned a ten-week voyage through the Caribbean Isles into an impressionistic survey of West Indian atmosphere. Born in Boston on June 6, 1834, to privileged intellectuals—Sarah May Holland and Zabdiel Boylston Adams, a Civil War surgeon and hero—she obtained a quality education at the Boston School for Young Ladies, including fluency in Italian. At age twenty, she married a widower, editor and publisher James

Thomas Fields, on November 15, 1854, and opened their home to distinguished authors until his death in 1881. She reflected on prominent acquaintances in *Authors and Friends* (1896).

Traveling with fiction writer Sarah Orne Jewett and memoirist Lillian Woodman Aldrich, on January 7, 1896, Annie took a train to the steam yacht *Hermione* in Brunswick, Georgia, and sailed from Jupiter Inlet, Florida, to Nassau, where divers scrambled for pennies tossed into the sea. She rhapsodized on the kapok tree, hibiscus, trumpet vine, jessamine, limestone caves, the Queen's Staircase, and a phosphorescent lake: "Here is a constantly renewed grace in existence" (Fields, diary, 31). At a shell shop on January 18, she bought a starfish mobile that the storekeeper made especially for her. Meanwhile, Sarah wrote similar descriptions in letters to her sisters.

From Inagua to Haiti to Jamaica

After a seven-day tour, on January 20, 1896, the company sailed north for two days toward Matthew Town, Inagua, the southernmost of the Bahamas. A day at Cape Nicholas Mole, Haiti, yielded sad views of Post-French occupation: "Colored people who have multiplied like the ant, and without government or schools or churches to influence them *outside* of *themselves* they continue to multiply with the fertility of unchecked animal creation, while drink and unthrift coupled with their love of music and color and the shows of things produces a . . . condition . . . happily not to be seen elsewhere" (ibid., 44). In contrast to India's immigrants, blacks seemed less industrious, less welcome in the Caribbean. Sarah's letter to Louisa "Loulie" Dresel on January 30 echoed negative opinions of black Haitians, who put on a show of strutting and pomp. Annie doubted that black islanders could ever rule themselves.

On January 24, 1896, the *Hermione* proceeded from Port-au-Prince, Haiti, to Port Morant and Kingston, Jamaica. After dinner, she contemplated church singing with its "sense of wildness from the voices of the brown people rising in the old chants best known to them" (ibid., 59). Outside Mandeville, she observed a domestic fight: "One poor woman who was threatened by a colored brute who had a hammer. Her young daughter disarmed him. She said—'I will not let her marry a nigger'!" (ibid., 63). Annie's contrast of British, French, and Spanish colonialism concluded that British settlers produced order and prosperity, while Spaniards left islanders like Jamaicans poor and chaotic.

From Puerto Rico to Florida

On the outward sail, the trio incurred rough seas and serious nausea that shortened the original plan and squelched jokes about getting tattooed in the Windward Islands. Scrabbling from Jamaica back to Haiti with passengers exhausted and ill, on February 10, 1896, the ship arrived in Mayaguez, Puerto Rico, which Annie saluted as the first Spanish colony. A visitor from Paris groused, "The colored people do

not work—there are only 200 whites and there is neither good beef nor mutton nor vegetables" (ibid., 68).

Because of a yellow fever epidemic in San Juan and on St. Thomas, the party rerouted their voyage to Santo Domingo, arriving on February 13 on market day, where "the colored people in their dug-outs (like giant wooden shoes) are moored at the bank bringing sugar-cane, wood, tufts of green fodder and a little fruit" (ibid., 72). Retracing the legs of their journey, on February 15, they returned to Haiti and Inagua and reached Crooked Island on February 23, when malaria beset the populace. The ten-week jaunt ended at St. Augustine, Florida, on March 10, 1896.

Well traveled by treks to Europe, Annie died on January 15, 1915, at age eighty, leaving unpublished her diaries and *Memories of a Hostess* (1922). The text of *Memories* recalled her friendship with the Haitian president, Ulises Hilarión Heureaux Leibert, on Valentine's Day in 1896. She noted, "He is inclined to believe that the day of Spain is over. The people are already conquerors in the interior and are approaching Havana. Spain will soon be compelled to return to her coast defenses" (Fields, 1922, 290).

Source

Diary of Annie Fields, www.public.coe.edu/~theller/fields/Diary-1896/1896-cont.html.
Fields, Annie. *Memories of a Hostess.* Boston: Atlantic Monthly Press, 1922.

FLON, CATHERINE (ca. 1740–?)

The flag maker of the Haitian Revolution, on May 18, 1803, Catherine Flon aided her Guinean godfather, Jean-Jacques Dessalines, the leader of the revolt, by creating a flag suited to the aim and spirit of rebels. Their commanders, Dessalines, ruler of blacks, and Alexandre Sabes Pétion, leader of biracial people, collaborated to expand a slave uprising in Hispaniola into the establishment of the Empire of Haiti. At the end of the Congress of Arcahaie, he established his primacy by slicing apart a French red, white, and blue banner. As a symbolic act of separation from colonial power under white Europeans, he discarded the central stripe.

According to bits of data, Catherine was a dressmaker born in Arcahaie on the Gulf of Gonave north of Porto-au-Prince around 1740 to fabric dealers. In 1760, she married Pierre Dehon, father of Lucie Joseph Dehon, who was born the next year. Catherine's parents fled to France at the beginning of the revolution. At age fifty-two, she lived a widow after Pierre's death in 1792. She brought honor to "flag town" as a nurse and instructor in stitchery.

Catherine took two red and blue rectangles and sewed them end to end as icons of blacks and biracial Afro-Caribbean *gens de couleur*. The bicolor placement indicated an agreement that both groups should throw off bondage and live in harmony in the New World's first free republic. Over the expanse, Dessalines directed Catherine to add the military motto *Liberté ou la Mort* (Liberty or Death), a pledge illustrating the extreme events that preceded the abolition of colonial bondage.

Legend describes how Catherine used her hair as thread to sew a banner that epitomized May 18 as an island landmark. In company with Dédée Bazile and Cécile Fatiman, Catherine formed a triad of bold, loyal women. Her flag evolved over the next 160 years with a shift to blue over red and the addition of central adornments, recognized in the national anthem "Pour le Drapeau" (For the Flag). The words declared:

> Mourir est beau, mourir est beau
> Pour le Drapeau, pour la Patrie
> Mourir, mourir, mourir est beau
> Pour le Drapeau, pour la Patrie ("Haitian").
> [To die is beautiful, to die is beautiful
> For the flag, for the country
> To die, to die, to die is beautiful
> For the flag, for the country.]

The nation honored her with the naming of Place Catherine Flon and, in 2000, by placing her image on the 10-*gourdes* paper currency.

See also Marie-Claire Dessalines, Cécile Fatiman.

Source

"Haitian National Anthem," lyricstranslate.com/en/haitian-national-anthem-la-dessalinienne-national-anthem-haiti.html.

Joseph, Celucien L, and Nixon S. Cleophat, eds. *Vodou in Haitian Memory.* Lanham, MD: Lexington Books, 2016.

FORNÉS, MARIA IRENE (May 14, 1930–October 20, 2018)

Seminal dramatist, dollmaker, set and textile designer, and translator María Irene Fornés turned English and Spanish stage confrontations into realistic character study. In forty-five dramas and musicals, she advanced to intense and organic theatrical experiences that range from murder, martyrdom, sexual perversion, madwomen, and cross-dressing to cannibalism. Her nonlinear plays energized the Padua Hills Festival in California and the Florida Grand Opera in Miami, especially *Manual for a Desperate Crossing*, her support of Cubans crossing the Florida Straits by raft. To her writings she added adaptations of works by Russian master Anton Chekhov, Norwegian tragedian Henrik Ibsen, and Federico Garcia Lorca and Pedro Calderon de la Barca, literary lions of Spain's golden age of drama.

A Cuban American and youngest of three girls and three boys, Irene was born in Havana during the regime of Fulgencio Batista on May 14, 1930, to teacher and seamstress Carmen Collado Hismenia and Carlos Luis Fornés, a self-educated bureaucrat. After living a peripatetic life on an orange farm and in a servant's apartment, the children were fatherless in 1945, when Carlos died of cardiac disease. He had tutored his daughter and guided her reading while she attended Escuela Publican No. 12 (Public School No. 12). With older sister Margarita and their mother, in

October 1945 at age fourteen, Irene emigrated from Miami by train to the Bronx, New York, preceding another brother and sister. While enrolled at St. Joseph's Academy, she sampled antique stores, yard sales, and resale shops, sources of her broad-based knowledge.

A dropout after six weeks in the Catholic classroom, in part because of dyslexia, Irene studied folk dance, arranged military ribbons in a factory, and made shoes for Capezio in Totowa, New Jersey. After gaining citizenship in 1951, she earned cash as a dollmaker. In her late teens, she translated Spanish texts to English while studying abstract painting in New York and Massachusetts. She developed a relationship with Harriet Sohmers Zwerling, a bohemian model and editor of the *Provincetown Review*. From 1974 to 1976, the two women relocated to Paris, where a production of Samuel Beckett's *Waiting for Godot* sparked Irene's interest in avant-garde drama.

A New Direction

During a liaison with philosopher Susan Sontag in 1959 and a job designing scarves, Irene turned letters from Spain into her first works, *The Widow*, issued in Cuba, and the absurdist play *There! You Died*, later renamed *Tango Palace*. She earned a reputation in Greenwich Village for designing sets and costumes with a Hispanic flair. At age thirty-five, she won an Obie for two works: the musical *Promenade*, which reaped commercial success in Washington Square, and *The Successful Life of 3*, which debuted in Edinburgh, Scotland, in 1969.

Favorably compared to New Theater leaders Sam Shepard and August Wilson, Irene followed with *The Annunciation*, based on New Testament writings of Luke and John, and *A Vietnamese Wedding*, an audience participation event supporting Vietnam War protests during Angry Arts Week. The one-man play *Dr. Kheal* (1968) earned kudos for performances in Australia, Canada, and England. That same year, *The Red Burning Light* delighted playgoers in Copenhagen, Milan, and Zurich.

Mounting interest in Irene's 1971 drama compendium won her Guggenheim and Whitney Foundation fellowships and grants from the National Endowment for the Arts, Cintas, Yale University, Creative Artist, and the New York State Council on the Arts. Bilingualism set the tone and diction of the musical *Cap-a-Piè* (Head to Foot). An experiment with multiple settings turned the feminist masterwork *Fefu and Her Friends* into an examination of the ambiguities faced by a sisterhood of eight women. Following the fairy tale *Lolita in the Garden*, a third Obie cited *Eyes on the Harem* (1979), which she based on Ottoman Turk legends about the slaughter of women.

A Pace-Setter

Irene's output earned more Obies in 1982 and 1984 for writing and directing *The Danube*, a dystopian romance set in Budapest, and a survey of gender roles amid poverty in *Mud*, which flourished in Seattle and twice in London. The last of the

triad, *Sarita*, examined despair, a stabbing death, and insanity. The three works plus *The Conduct of Life* reached print in 1986 as *Maria Irene Fornes: Plays*, the first of three anthologies. For this productive period, she accepted a Militello commendation for lighting and the American Academy and Institute of Arts and Letters award.

Irene's expertise resulted in Obies for *The Conduct of Life* and *Abingdon Square* and in 1986, a Playwrights U.S.A. citation for translating Cuban author Virgilio Piñera's *Cold Air*. In 1990, the epic play *And What of the Night?* won second place for a Pulitzer Prize. She directed the opera *Terra Incognito* (Unknown Land) in Siena, Italy, in 1991 for the Dionysia World Theatre. In 1992, Bates College in Lewiston, Maine, conferred on Irene an honorary degree. Her Hispanic Playwrights-in-Residence workshops in California, at the U.S.–Cuba Writers Conference in Havana, and at Manhattanville College in New York yielded notable pupils, including Chicana poet and essayist Cherrie Moraga, coauthor of the feminist staple *This Bridge Called My Back*.

The Signature Theater Company reflected on Irene's impact as *la maestra* (the master) and her one-of-a-kind canon with *Letters from Cuba* (2000), winner of a thirteenth Obie. More acknowledgments arrived in the form of a 2001 Chesley Award for an LGBT author, a 2002 PEN Theater Award, and a 2009 New York Innovative Theatre citation. In December 2003, Michelle Memran filmed *The Rest I Make Up*, a documentary on Irene's life after Alzheimer's disease began to alter her behavior. While living at a dementia facility on Oneonta, New York, she broke a hip and transferred to Amsterdam Nursing Home in Manhattan, where she died on October 20, 2018, at age 88.

Source

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Giard, Robert. *Particular Voices: Portraits of Gay and Lesbian Writers*. Cambridge, MA: MIT Press, 1998.
Reagan, Alice. "Maria Irene Fornes, World Builder," *American Theatre* (5 July 2017).

FOX, MAMITA (1943–)

Activist and radio entertainer Escolastica Victoria "Mamita" Fox emerged from a female lineage of working mother and grandmother to become a spokesperson for gender rights. Admirers dubbed her Curaçao's Rosa Parks. Born to a hairdresser, Creole Catholic, Lucia Fox, and a Protestant father in 1943, Mamita was one of eight children. An early feminist, she chafed at gender restrictions on her education. After tenure in the Bronx and a Colombian boarding academy, she lived with an aunt.

In her twenties, Mamita gave up dancing and took her career more seriously. With a nursing degree, she joined the staff of a Dutch hospital in Heerlen in southeastern Holland, where she specialized in care for black patients. She married German musician Heinz Beck, father of their daughter, Ernestina Amanda Victoria "Lucia" Beck. In her early thirties, Mamita studied reflexology in Germany.

Because of violence toward black women, her family repatriated to the Caribbean, where islanders rejected her practice of reflexology as occult.

Newly divorced, Mamita gave up reflexology and engaged in feminist politics at her beauty salon, on the radio, and in a newspaper column. The impact of Lucia Fox's struggle with breast cancer inspired Mamita to nurse her dying mother for six months and to campaign for a radiation clinic to aid other women. Because daughter Lucia Beck began working for Flamingo TV, in 1995, Mamita moved to Bonaire to tend her granddaughter, Thibisay Beck. Still active in feminist controversies and a proponent of oral tradition, she initiated an independent talk radio show probing such complex topics as sexual orientation and incest. She challenged Caribbean patriarchy with the book *Identifikashon* (1997), a Creole autobiography composed in Papiamentu.

During Bonaire's yearly *Dia di Arte* (Art Day) in 2007, Mamita began shaping multiple art pieces from glass, stone, and five-cent Dutch coins. She produced tile mosaics on wood and beaded necklaces and bracelets. Her range of creativity extended from a dove of peace to mosaic bustiers. She gave glass artworks to charities that funded aid to earthquake survivors in Haiti and promoted the establishment of *Dia di Grasia* (Thanksgiving Day) each November, when she channeled donated goods and meals to the disabled and indigent.

Outraged at the Netherlands Health Insurance Office for refusing offshore treatment for Dutch citizens living in Europe and the West Indies, at age seventy, Mamita rebelled against denial of her referral to a mainland doctor. With some 2,000 petitioners, on April 18, 2013, she staged an eight-day sit-in by chaining herself to the tax office in Kralendijk, Bonaire, until islanders in Bonaire, Saba, and St. Eustatius received health care equivalent to that of Netherlanders. Through negotiation with crown representative Wilbert Stolte, she secured more input from a patient commission and concessions to reimbursement for prescriptions and off-island medical treatment along with transportation and hotel costs for the patient and a companion.

Source

Johnson, Sandra. "Art Focus," *The* (Bonaire) *Reporter* 18–22 (11 November 2011): 15.

Kooistra, Greta. "Heroic Sit-In by Mamita Fox," *The* (Bonaire) *Reporter* 20–9 (3 May 2013): 3.

Strongman, Roberto. "Women Writing Creole: Deyita's *Esperans Dezire*, Sistren's *Lionheart Gal*, and Mamita Fox's *Identifikashon*," *Journal of Haitian Studies* 9:2 (2003): 42–57.

"20th Annual Art Day," *The* (Bonaire) *Reporter* 10:15 (20 July 2012): 11–12.

G

GARVEY, AMY JACQUES (December 31, 1895–July 25, 1973)
Jamaican journalist Amy Euphemia Jacques Garvey fought Pan-African colonialism for the sake of women as well as men. A native of Kingston, she was born on December 31, 1895, to Afro-Anglo-Caribbean mother Charlotte Henrietta South and George Samuel Jacques and grew up at Jacques Villa on Long Mountain Road with siblings Ethlin Maud, Cleveland Augustas, Ida Chole, and Joscelyn Samuel Jacques. Because his great-grandfather, John Jacques, had been the city's first mayor, he challenged his daughter to inform herself in current affairs. After his death from a stroke in August 1913, she felt freed of his strong supervision and controlled the running of the household.

Amy studied piano and music in girlhood, enrolled at St. Patrick's Deaconess High School, and graduated from Wolmer's Trust High School for Girls, the oldest academy in the West Indies. She suffered intermittent bouts of malaria, which shaped her plans to leave the tropics. At age twenty-one, she abandoned plans to visit Europe because of World War I and migrated to New York City to join the staff of *Negro World* as archivist at its founding in Harlem in August 1918. Her bent for feminism and support for rural and working-class women found voice in the column "Our Women and What They Think." With training in shorthand, she worked for attorneys for four years.

On July 27, 1922, Amy wed activist Marcus Mosiah Garvey and edited his orations and essays. As the leader of female Garveyites and legal adviser of the house newspaper, she influenced the gendering of nationalism and provided Marcus with less patriarchal themes and motifs for his speeches. Her skill on a dais jolted her husband, who believed her to be his rival. After his arrest for mail fraud on June 21, 1923, in New York and a subsequent sentence to the Atlanta Penitentiary on February 3, 1925, she lobbied for his release. She assumed his presidency of the Universal

Negro Improvement Association and began editing a second volume of his works, including two verse collections.

Upon Marcus's deportation through New Orleans in 1927, he and Amy settled in Jamaica, where she bore sons Marcus Mosiah Jr. and Julius Winston Garvey. She continued laboring for Pan-Africanism and Black Nationalism. She urged women not to be discouraged by lack of appreciation but to remain alert. Her sturdy feminism warned "Mr. Black Man" that the queen of Ethiopia would return to power and glory. Immediately after Julius's birth, Marcus traveled to Geneva, London, and Toronto to rally support while she struggled to maintain her household. He died of a stroke in London on June 10, 1940.

To the United Nations, Amy presented a treatise, "A Memorandum Correlative of Africa, West Indies and the Americas" (May 1944), a proposal for an African Freedom Charter that she had printed for public dispersal. She traveled to Lagos, Nigeria, to view the inauguration of first African governor-general Nnamdi Azikiwe, a fellow newspaper publisher, and issued the memoir *Garvey and Garveyism* (1963) and the pamphlet "Black Power in America: The Power of the Human Spirit" (1968). She edited a third volume of her husband's works. After receiving the 1971 Musgrave Medal, she gave no reason for rejecting a government pension of $6,800. Suffering frailty and low blood pressure, she died in Mona, Kingston, on July 25, 1973, at age seventy-seven.

Source

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———. *Garvey and Garveyism.* New York: Black Graphic Press, 2014.

Skinner-Keller, Rosemary, Rosemary Radford Ruether, and Marie Cantlon, eds. *Encyclopedia of Women and Religion in North America*. Bloomington: Indiana University Press, 2006.

GILBERT, ANNE HART (February 25, 1768–July 16, 1834)

Radical tractarian, poet, memoirist, and historian Anne Hart Gilbert partnered with younger sister Elizabeth Hart Thwaites in introducing West Indian blacks to Christianity and spreading literacy to Anglophone Antiguans. The third daughter born at St. Johns on February 25, 1768, to Anne Clearkley and freeborn Afro-Irish planter Barry Conyers Hart, she received a worthy education at home on the 208-acre Popeshead estate in northern Antigua. Her maternal aunt, Grace Clearkley Cable, encouraged the Hart sisters to push for abolition of slavery.

Anne's mother died on November 20, 1780, leaving Anne to educate the house slaves and eight younger children born to Elizabeth Hart, her stepmother. At age thirteen, she came under the influence of Thomas Coke, director of foreign missions. She disavowed Anglicanism and slavery, joined the Methodist church, and helped to elevate Methodism among 2,379 blacks and 25 whites. Her work

denounced corruption in white hypocrites and evangelists and advanced slave self-discipline and West African traditions, civil rights, and culture.

Following a year of contemplating biracial marriage, on October 7, 1798, Anne wed a white naval store clerk and lay pastor, thirty-one-year-old John Gilbert. Under threat from racist soldiers, who painted the couple's front door half black and half white, he resigned his commission in the militia. The Gilberts settled south at English Harbour, where Anne taught English and arithmetic at a free school and dispensed alms through the Infant School and Juvenile Association. In June 1804, she became the first female Afro-Caribbean writer by completing the eighteen-page *History of Methodism*, a six-year project. The text emphasized the pioneering evangelism of Quaker William Edmundson in 1671 and Moravians in 1756 and the role of black female West Indians in religion.

With preacher Nathaniel Gilbert and cousin Elizabeth Lynch, in September 1809, Anne and her sister Elizabeth operated the first Caribbean Sunday school and dispatched two black missionaries, Mary Alley and Sophia Campbell, who set the tone of integrated assemblies throughout the region. At the end of the Napoleonic Wars, in 1817, the Gilberts moved to St. Johns for a four-year sojourn. To refute the stereotype of the oversexed black woman, in 1815, Anne promoted coital abstinence through the Female Refuge Society, an outreach to women and orphans, and buoyed self-esteem by teaching poor students in the dark to conceal their dirty, ragged clothes. At the death of a niece, Anne issued a pamphlet, *A Short Memoir of Grace Gilbert Hart*.

Exhaustion and racist criticism sapped the Gilberts. In November 1831, English editor James MacQueen published in *Blackwoods Magazine* his disdain for the Antigua missionaries, whom he labeled tools of anti-monarchists. Widowed on July 16, 1833, at the death of her beloved "Mr. G.," Anne completed *Memoir of John Gilbert* (1834) and died of erysipelas on July 16, 1834, at age sixty-six.

See also Frances Lanaghan; Elizabeth Hart Thwaites.

Source

Ferguson, Moira, ed. *The Hart Sisters: Early African Caribbean Writers, Evangelicals, and Radicals.* Lincoln: University of Nebraska Press, 1993.

GIL IZQUIERDO, ELENA (1906–1985)

At a time when 50,000 peasant women in Havana scraped out a living as maids and nannies, letter writer, orator, and journalist Elena Gil Izquierdo promoted learning for the female domestic class in Cuba and allegiance to Marxism. A native of Mérida, Mexico, she was born on September 6, 1906, to a Cuban father and Mexican mother. After her family settled in Cuba in 1909, she taught herself to write and worked at the Cuban Telephone Company. Upon joining the Socialist Party, she earned the name "La Pasionaria Cubana" (Cuba's passion flower) for intense socialist essays and speeches supporting the betterment of life for peasant women.

As a feminist and labor leader, Elena joined the Federation de Mujeres Cubanas (Federation of Cuban Women) to promote vocational and professional schooling for rural girls. She directed funds for elevating humble women and preparing 600 teachers with scholarships to the model program at the Conrado Benítez School for Women Instructors. An icon of feminism, she attended the 1939 Third Feminine Congress. On October 4, 1947, she gave birth to Juan Antonio Blanco Gil, later a historian and United Nations ambassador. At her retirement in 1949, she led the Association of Retired Telephone Workers until 1956, when dictator Fulgencio Batista ordered her ouster.

With the elevation of guerrilla rebel Fidel Castro to power, in 1960, Elena became one of his top five women advisers. She prepared Cuban delegates to attend the Latin American Congress of Women in Santiago, Chile, and assisted the editing of *Mujeres* (Women), a revolutionary prolabor publication. In April 1961, she applied the Soviet educational theories of Anton Makarenko at the Ana Betancourt schools to aid women in the countryside to develop skills and citizenship equivalent to those of urban women in Havana. By December, sixty night schools enrolled 20,000 *compañeras* (domestic workers), who learned from Elena's leaflets to assert dignity and rights by demanding free time and days off. By 1965, thirty more schools opened to domestics in rural areas.

Elected in December 1973 to the Ministry of Education as General Director for the Plan for the Advancement of Women, Elena planned social programs to reclaim prostitutes from the bars, brothels, and casinos of Camagüey, Pinar del Rio, Colón, Pajarito, and Santiago. Of the 14,000 she targeted, many became traffic directors, seamstresses, and teacher's aides. While managing the Movement for Peace and the Sovereignty of the People, at age seventy-six, she became too ill to continue the campaign. When she died on April 26, 1985, in Havana at age seventy-eight, a eulogy saluted her efficiency and conscientious dedication to human rights.

Source

Gil Izquierdo, Elena. "Sharpening the Class Struggle: The Education of Domestic Workers in Cuba" in *Muchachas No More: Household Workers in Latin America and the Caribbean.* Philadelphia, PA: Temple University Press, 1989.

GINÉS, TEODORA (1530–1598)

One of the first composers in the New World, Teodora Ginés exists in Caribbean myths and nationalist legends explaining the incorporation of oral African chant into Hispanic melody and instrumentation. A West African slave born in 1530 in Santiago de los Caballeros in the north of Santo Domingues, Ginés learned to play the *bandola* and vihuela, a South American chordophone both plucked and bowed like a violin; her younger sister Micaela played the violin and sang. Favorites at fiestas, the girls earned their freedom by performing for the church and taking vows as nuns. Amid military unrest and smallpox outbreaks, the girls departed by boat through Puerto Plata around 1550 to safer territory in Cuba.

In an atmosphere conducive to Afro-West Indian culture, Teodora improvised the "son montuno" (mountain song) style of Cubano music, a flexible pop mode begun in Baracoa on the eastern end of the island. Encouraged by American visitors, she and her Afro-American compositions drew audiences to the Santiago cathedral, a Catholic landmark completed in 1528. Listeners heard the sisters' music in a quintet with violinist Pedro Amanda of Malaga, bass violist Pascual Ochoa of Seville, and Portuguese shawm player Jácome Viceira, all members of the orchestra. Micaela performed with Pascual in Havana. In addition to their instruments, they incorporated castanets and scratched the guiro (gourd) to emphasize syncopation.

In 1562, Teodora debuted "El Son de la Má Teodora" or "Mum Teodoras Son" (Mother Teodora's Song), Cuba's first original melody based on the Spanish couplet and repetitive island rhythms. The text relies on typical African call-and-response, a common accompaniment to farm labor:

Where is Má' Teodora?
Chopping wood she is.
With her mandolin and her cane?
Chopping wood she is.
Where is she? I can't see her.

The text implies that black musicians and farm laborers are invisible to European overlords. The baroque original, which preceded salsa and ragtime, appeared in a collection on ethnomusicology, *The Arts in Santiago de Cuba* (1893). Revered as the mother of Cuban folk music, Teodora died in 1598 at age sixty-eight.

Source

Carpentier, Alejo. *Music in Cuba.* Minneapolis: University of Minnesota Press, 2001.
Ginés, Teodora. "La Ma Teodora," https://www.musicalion.com/en/scores/sheet-music/199238/teodora-ginés/33460/they-are-from-la-ma-teodora.

GOMEZ, AMELIA STEPHENSON (fl. early 1840s)

An eyewitness to West Indian society from September 1841 to May 1843, diarist and letter writer Amelia Stephenson Gomez left to history a female perspective of social, economic, and spiritual life in Port of Spain, Trinidad. She was born in Grenada. By a first husband, she bore son Richard in 1832 and sent him to private school in England at age eleven. At the rise of whale oil lamps for domestic lighting, she identified Grell's whaling fishery as a source of island employment. Grenadans also found jobs cutting wood for boiler fires that rendered whale blubber into flammable fuel.

As the second wife of prestigious Trinidadian-Venezuelan attorney and judge Antonio Gomez, who held the bench from 1832 until his death at age sixty-four in 1843, Amelia acquired stepdaughter Soledad and stepsons Philip, Clive, Patrick, and Jean, the children of first wife Maria Carmen Alvarez, who died in 1838 at age

sixty-two. Because of the emancipation of slaves on August 1, 1838, Amelia complained of a lack of domestic help and the duties that wearied her. She endured a miserable confinement in 1841 while awaiting the birth of her first child. Still reading and writing during the long wait, she produced a son, Ralph Daniel Gomez, in September 1842.

Focused on the social life of Catholic French Creoles, Amelia's reflections covered lunches, receptions, visiting, and masking for dancing and processions. She aided Catholic lay workers in Sunday school teaching, temperance activism, and directing young girls away from debauchery. On February 11, 1842, she complained of her dressmaker's illness and the need to borrow a friend's maid to complete an Elizabethan ruff for a costume ball. Ill-health forced her to sit out the dancing and retire after supper. After converting from Anglicanism to Roman Catholicism, she promoted charity and volunteerism. Her diary remains unpublished.

Source

Moore, Brian L., and B. W. Higman. *Slavery, Freedom and Gender: The Dynamics of Caribbean Society.* Kingston, Jamaica: University of the West Indies Press, 2001.

GOMEZ, JILL (September 21, 1942–)

Lyric mezzo-soprano Jill Gomez, the Countess of Northesk, exudes flexibility in her melodic and dramatic repertoire. Native to New Amsterdam, Guyana, where she was born on September 21, 1942, she grew up with younger sister Wendy in Port of Spain, Trinidad, in a Hispano-Caribbean clan. Her actor mother, a native of Cheshire, England, censored military mail in the Caribbean during World War II, when she wed Albert Gomez, a technologist in gin, sugar, and bitters on a sugar estate.

Jill began playing roles in *A Midsummer Night's Dream*, performed in Trinidad's Botanical Gardens. From training in voice and piano at St. Joseph's Convent in Port of Spain and performances at the 1954 music festival, in her teens she relocated to London to enroll at the Royal Academy of Music, stand in for roles in Engelbert Humperdincks *Hansel and Gretel*, and graduate to the Guildhall School of Music and Drama and performances at the Bayreuth Youth Festival and with the Monteverdi Choir. She married critic Patrick Charles Carnegy, a specialist in German music, history, and literature, and located her family in a Cambridgeshire cottage.

At age twenty-six, Jill played her first operatic role, Adina, in Gaetano Donizetti's *L'Elisir d'Amore* (Elixir of Love), which preceded her part in *NET Opera Theater*. From a major success as Flora in *The Knot Garden* with the Royal Opera, she moved on to a list of characterizations that included Alexander Pushkin's Tatiana at Covent Garden, Handel's Cleopatra in Frankfurt, Giuseppe Verdi's Violetta in Kent, a Cantiga by John Carewe at Royal Albert Hall, and Jules Massenet's Thais at Wexford. Other roles took her to Paris, Zurich, Turin, Tel Aviv, and Chicago and to a recording studio to caress the emotive "La Delaissado" (The Forsaken Girl) from Joseph Canteloube's *Songs of the Auvergne*.

Major casting for Violetta in *La Traviata*, the governess in Benjamin Britten's *The Turn of the Screw*, and Tatiana in *Eugene Onegin* did not dominate Jill's career, which ranged to smaller opera houses, cabarets, and recitals in Port of Spain. For radio and television, she programmed the lesser-known composers Anton Webern, John McCabe, and Jean-Pierre Ponnelle as well as obscure pieces by Franz Schubert. For *Powder Her Face*, she received nomination for a Grammy. For BBC-TV she sang in Wolfgang Amadeus Mozart's *opera buffa The Marriage of Figaro.* Her recordings include French and Spanish art songs and arias by Benjamin Britten, Ottorino Respighi, Manuel de Falla, and Gabriel Fauré. For Ravel's *Don Quichotte à Dulcinee*, she paired with dramatic soprano Jessye Norman. Critics have described Jill as luminous, first rate, without reproach.

Source

Church, Michael. "You Should Be in Opera: Jill Gomez," *Caribbean Beat* 7 (Autumn 1993).

GURNEY, EMELIA RUSSELL (July 26, 1823–January 17, 1896)

A British aristocrat and reformer, Emelia Batten Russell Gurney, a sketch artist and letter writer, left impressions of Jamaica in genteel correspondence. Born on July 26, 1823, to Caroline Venn and Samuel Ellis Batten, the principal of Harrow outside London, she grew up in a household of conservative evangelicals. At age twenty-nine, she wed forty-eight-year-old attorney Russell Gurney, Recorder of London, in 1852. As a founding member of the Kensington Society, she promoted suffrage, property rights, and education for women and the right of females to practice medicine, a campaign launched by the Ladies' Sanitary Association. After 1862, she reared the five children of her brother-in-law, John Hampden Gurney, an Anglican curate and hymnographer. Her salon welcomed poet Gerard Manley Hopkins and the Pre-Raphaelite artists Holman Hunt and Dante Gabriel Rossetti.

Previous to the Morant Bay rebellion of October 11, 1865, the Gurneys sailed to Jamaica to survey poverty and discontent among island freedmen. During their sojourn, Emelia composed an epistolary journal to her mother typical of the outsider's rhapsodic enjoyment of climate and Caribbean beauty. The commentary began from shipboard views from the paddle steamer *Atrato* on January 2, 1865. From a Creole girl from Santa Cruz, Emelia learned that black islanders were often trustworthy, but some seemed "very wayward and like children," wishing to be cared for as in slave times (Gurney, 1903, 288). Additional opinions from an estate owner in St. Vincent warned of heavy losses to investors in West Indian agriculture.

The commentary described the grand passenger vessel *Atrato* entering the Gulf Stream and the Sargasso Sea and the first glimpse of St. Thomas on January 16, where houses "looked like toys" (ibid., 293). After boarding the *Conway*, a three-masted naval training vessel, Emelia viewed Haiti before arriving at Jamaica and taking a carriage from Kingston to King's House in Spanish Town, residence of Governor-General Edward John Eyre. Emelia characterized the landscape as primeval, the island patois as parrot chatter, and a serpent-wrapped black idol as

hideous and wicked, her preconceived notion of Obeah. She gave passing thought to a young mother who offered a four-year-old daughter for the Gurneys to educate at a school in England.

Central to Emelia's journal, collected attitudes toward blacks range from trustworthy and indolent to light-fingered, ruined by education, and deserving hanging after the rebellion, the fate of a schoolteacher on the basis of slim evidence. In her second month since leaving home, another speaker declared of abolition of slavery on August 1, 1838, "I know emancipation was perfectly necessary but it has completely destroyed all the affection that there was between the blacks and the whites" (ibid., 307). Adaptation influenced worldly servant girls, who gained a reputation for copying fashions from England; adult women, because of their independent incomes, spurned men seeking marriage. At Morant Bay on the southeastern end of the island, Emelia regretted that the innocent endured "*mashallah*, as they call martial law" and predations by Maroons. At church on March 25, she heard the English pastor complain of ignorance, immorality, and superstition and listened to islanders plead for more wages from "Missus Queen," their name for Victoria (ibid., 316).

Emelia returned to St. Thomas on April 14, 1866, for the voyage home aboard the *Shannon*, a steam-powered frigate. She spent widowhood after 1878 raising funds for girls' schools and colleges and donating art and a chapel at Westminster. She died in 1896 at age seventy-two, leaving unpublished *Dante's Pilgrim's Progress* (1897) and a manual to the Chapel of the Ascension.

Source

Gurney, Emelia Russell. *Letters of Emelia Russell Gurney.* London: J. Nisbet, 1903.

H

HALLWORTH, GRACE (1929–)

Global storyteller, lecturer, and retired librarian Grace Hallworth of Bacolet Point, Tobago, has focused an eight-decade career on entertaining youngsters. From preschool years, she mastered anecdotes, legends, tall tales, and fantasy for public presentation to a semicircle of dolls. With the help of Aunt Daisy Byam, she extended an engaging repertoire of Scots-Caribbean lore with Anansi the spider trickster stories, counting rhymes, jokes, fables, riddles, and the legend *Poor-Me-One*. Rhythmic participation stories drew listeners into the action, the purpose of the instructional and motivational text *Rhythm and Rhyme* and its proposals for the National Curriculum.

Native to Trinidad, Grace completed a degree in library science with a specialty in stimulating childhood education. In 1951, she joined the staff at the Central Library of Trinidad and Tobago. After interning at the Boys and Girls House of the Toronto Library, at age twenty-seven, she migrated to England. She presented West Indian–style storytelling in the children's section of the Hertsfordshire County Library, an impetus to the English penchant for yarning. Observation of storyteller Eileen Colwell increased the sophistication and timing of her tellings, as illustrated by the titles *Monsters & Mermaids*, *Carnival*, *Sleep Tight*, and *Listen to This Story*.

A Change of Place

Northwest of London, Grace initiated England's first oral narrative service with a tour of public schools in Hemel Hempstead. In her forties, she took time off to complete a language education degree from London University. Shifting her direction toward encouraging listeners to become storykeepers, after early retirement in 1984, she began appearing at auditoriums, teacher-training conferences, schools

and community centers, hospitals, bookstores, and pubs and volunteering to judge story competitions for the Society for Storytelling in Birmingham, National Book League, Edinburgh's Multicultural Book Fair, Kumba Summer Project for Black and Asian Children, and Stories in the Community at Clwyd, Wales. She ventured into the supernatural with *Mouth Open, Story Jump Out*, a selection of island ghost tales.

Recognition as the 1991 Woodfield Lecturer at Loughborough University followed Grace's recording of *Ball of Fire and Other Stories* and *A Web of Stories* and anticipated "Play Mas Hannah" in Scholastic's compendium *Festivals* (1994). In 1997, she took the stage at the Danish Storytelling Festival at the Karen Blixen Museum. Her world travels have entertained festivalgoers in Scotland, Australia, Spain, Ireland, Israel, South Africa, and the show *Many Voices, One World* on Dutch television for UNESCO.

Childhood Welfare

An impetus to reading, Grace's sixteen published works began with *Cric Crac* (1990) and continued with *I Heard the Mermaid Singing* (2016). Her West African collections—*Anansi's Secret*, *Anansi at the Pool*—preceded a Kate Greenaway Medal winner, *Down by the River: Rhymes, Games, and Songs* (1996), which varied familiar Anglo-European rhymes with West Indian locales. With mischievous fun, one rhyme snickers at the circuitous route of justice:

> Down by the river,
> Down by the sea,
> Johnny break a bottle
> An' he say is me.
> I tell Ma, Ma tell Pa,
> Johnny get a licking,
> An' a ha! ha! ha! (Hallworth, 1996)

Grace characterized the role of family history and shared narratives as "a living example of the interrelationship of different cultures. This is something for us all to appreciate and respect" (Hallworth, 1996). For *Dancing to the River*, she drew on South African lore; *Sing Me a Story* combined the infectious song narratives of talking animals, mermaids, and Bouqui the trickster from Haiti, Jamaica, Tobago, and Trinidad.

To boost the artistic outreach, Grace explained to wiggly audiences: "In the Caribbean, stories are not just for telling: they are for singing and dancing too," a fact emphasized by the paw and footprints added by folk-style illustrator John Clementson and instructions on clapping, swaying, and miming (Hallworth, 2004, 1). In the narrative of musical turtles, she outlined a ring dance assembled from actions: "Dig-throw-dig-throw/Hold-pull-hold-pull/Pick-basket-pick-basket" (ibid.). She retired to Sheldon Lodge in Berkhamsted, England.

Source

Hallworth, Grace. *Dancing to the River.* Cambridge, UK: Cambridge University Press, 2004.
———. *Down by the River.* New York: Scholastic, 1996.
Wilson, Mary. "Meet the Retirees Who Are Still Working from Home," (London) *Telegraph* (8 March 2017).

HARRIS, LISA (fl. 2000s)

A renowned Kuna Yala needleworker and tour docent in the 360 San Blas archipelagos, Lisa Harris sells imaginative wares to tourists on yachts, sailboats, and canoes. Native to Rio Sidra, Panama, she was born male, the second of ten children. Because the family produced eight boys and only two girls, her parents reared Lisa as a girl, a necessity in a matrilineal society. Her mother learned island appliqué from Lisa's maternal grandmother and passed the skill to her transgender daughter.

In an independent nation that refuses to sell land to non-Indians or to allow intermarriage or assimilation of Spanish culture, Lisa lives at peace with her relatives and neighbors as a transgender artisan and storyteller. A speaker of Dulegaya, English, and Spanish, she attended Secretary College in Panama City and worked in an office for five years. When her mother died, she decorated the burial mound and cleaned the site weekly.

For income, Lisa began leading excursions in her speedboat along the Rio Sidra and lecturing on the terrain and Kuna way of life—living without utilities or furniture, spearfishing for meat, and foraging for mango, plantain, coconut, and conch. Precise stitchery of 12" × 18" rectangles in an eighteenth-century style earned her a reputation as the top maker of abstract *molas*. She rose to become the chief competitor of the outstanding embroiderer Venancio Restrepo, who abandoned female impersonation after his parents died.

Off the northeastern coast of Panama, the craft of *mola* making dominates the culture of female Kuna Indians, who adorn themselves in bright-colored beading, blouses, skirts, and hoods. Workmanship begins with the layering of cotton fabrics like a collage and the plotting of intricate patterns or biblical scenarios, such as Lisa's dramatic view of King Solomon solving the issue of two mothers claiming the same baby (I Kings 3:16–28). Workers meticulously cut through the layers to reveal a single vibrant shade and fold edges inward for sewing. Crafters insert cotton scraps in *tas-tas* (slits) and conceal their stitches along the edge. Completion involves positive and negative applique, filler, and overstitching. Prices range from ten to one hundred U.S. dollars.

Most Kuna live in cane or bamboo huts or ramadas thatched with palm fronds, sleep in hammocks, and travel by adze-hollowed *ulus* (dugouts) made from single tree trunks. Living close to the sea, seamstresses like Lisa design their unique reverse appliqués with geometric shapes around fish, crabs, lizards, yucca, palm trees, jaguars, and pelicans or human shamans, the same motifs that Kuna women once painted on their bodies. The projects—blouses, headbands, bookmarks, beer holders, handbags, coasters, pillows, wall hangings—shimmer with fuchsia, deep red,

orange, yellow, black, and purple. Lisa and other crafters barter goods for cash, gas, beer, rice, coffee, cooking oil, and beads.

Source

"Kuna Molas," https://natural-history.uoregon.edu/collections/web-galleries/kuna-molas.
Presilla, Maricel E. *Mola: Cuna Life Stories and Art.* New York: Macmillan, 1996.

HASSANALI, ZALAYHAR (May 3, 1931–)

A food maven, social activist, and prized hostess, Zalayhar "Zalay" Hassanali brought to Trinidad and Tobago an appreciation of cultural differences and enthusiasm for world cuisine. Born at rural Siparia in southwestern Trinidad on May 3, 1931, to seamstress Khatoon and Ali Mohammed, a tailor, she enrolled at a Presbyterian primary school and completed Naparima Girls' High School and Naparima College, graduating at age eighteen. A teacher from age twenty, in 1952, she married Judge Noor Mohamed Hassanali of Trinidad, the first Muslim head of state in the Western Hemisphere, and resided with him at the Wooding Law School at Tunapuna during his coursework. While rearing two children, Khalid and Amena Hassanali, she supported Girl Guides, adult literacy, Scotiabank charities, and the United Way.

When Zalayhar's husband became the second president of Trinidad and Tobago on March 20, 1987, she moved into the President's House and spent the next decade campaigning for education and child welfare and introducing islanders to diverse table specialties. State dinners honoring such dignitaries as Britain's Princess Anne featured Arabo-Syrian entrees as well as Creole, Chinese, Hindu, and Jewish main dishes. Diners enjoyed fresh-pressed juice from Zalayhar's orchards, but neither pork nor alcohol, both forbidden by Muslim custom. On return from a month's vacation in England in early September 1989, she survived an assailant's assassination attempt on the official car with a submachine gun as the vehicle approached the couple's residence. In 1997, the first couple retired to Westmoorings near Port of Spain, Trinidad, where Noor died in August 2006.

Zalayhar's interest in a varied diet cultivated a taste for Muslim foods among islanders, particularly *sawine*, the Urdu name for a pudding that blends vermicelli with candied cherries, raisins, almonds, vanilla, clove, and cinnamon. Food shops began offering halal meats, a pure food equivalent to Jewish kosher foods. The subject of *Zalayhar, Life of a First Lady* (2010), she received the Order of Trinidad and Tobago the following year. She accepted the post of patron of the cancer society in 2014 and urged residents to shop at the Twice upon a Time thrift store in Laventille.

Source

Ganeshram, Ramin. "Tasting Trinidad," *Aramco World* (March/April 2016).
Samaroo, Brinsley, Yvonne Teelucksingh, and Kenneth Ramchand. *Zalayhar: Life of a First Lady.* Trinidad and Tobago: Naparima College Association for Past Students, 2010.

HENDRICKSON, SUE (December 2, 1949–)

American-Dutch-French vertebrate paleontologist and marine archeologist Susan Lee Hendrickson of Guanaja, one of the Bay Islands of Honduras, made her mark on science by locating fossilized insects and megafossil sea and land fauna. Born in Chicago on December 2, 1949, she is the daughter of Mary E. Lien, a teacher and manager at American Airlines, and Lee Hendrickson, a railroad purchasing agent. A hunter of seashells, Sue grew up in Munster, Indiana, with brother John and little sister Karen and joined the swim team, but disliked competition.

In various parts of the Caribbean, the author increased hands-on experience in the deep. She relocated to her Uncle John Hendrickson's home in Fort Lauderdale, Florida, in 1966, and lived on a thirty-foot sailboat, the *Colleen*, in California, where she scraped and painted hulls and gunnels. In the Florida Keys, she worked as a diver rescuing a freighter from a reef, retrieving salvage, collecting exotic fish, and selling lobsters to fund her adventures. With her mother in Seattle, she made sails and completed a GED before returning to Florida.

Four years into a career as a professional diver, in 1974, Sue raced sailboats and surveyed Spanish shipwrecks in the Dominican Republic. To pay her passage, she marketed conches to shell collectors and aquarium fish through the Miami airport. She located a Renaissance compass and developed skill at entomology by searching out amber containing tarantula, scorpion, and butterfly relics.

Dry Land and Sea

For six winters, Sue joined professional paleontologists in the Peruvian desert to unearth Miocene whales, sharks, seals, and dolphins dating to 23 million BCE. After three summers exploring South Dakota's Black Hills near Hill City, at age forty-one, she made a crucial contribution to ancient fauna dating back 67 million years. Over three weeks in August 1990, she hand-dug from thirty feet of rocky butte 300 bones and a forty-ton skull—more than 90 percent of a Tyrannosaurus rex skeleton. At 42' × 13', the remains were the largest ever found. Purchased by Chicago's Field Museum for $8.36 million after an acrimonious court battle with the Bureau of Indian Affairs, the giant meat-eating theropod received the name "Sue."

The paleontologist moved to the Philippines in 1992 to investigate the *San Diego*, a Spanish galleon that sank on December 14, 1600, during a battle with the Dutch in the South China Sea. The diving crew surfaced with porcelain, cannon, anchors, chess sets, and gold and silver coins. Successful perusal of pharaonic and royal statuary at Cleopatra's summer palace and an underwater temple and canal in Aboukir Bay off Alexandria, Egypt, with marine archeologist Frank Goddio and Napoleon's fleet flagship *Orient* sunk in the Nile Delta in 1798 broadened her experience with historical relics from Canopus and Heracleion. She searched for the French slave ship *Adelaide*, lost off Cuba on October 10, 1714, and planned to look for a Siberian woolly mammoth and more dinosaurs in the Dakota Badlands, Montana, and Wyoming.

Settling at Guanaja

At the peak of Sue's fame, in 1998, she moved to Guanaja and built a retirement home for herself and her mother. She scavenged amid Mayan ruins and campaigned to save the pristine environment that had intrigued Christopher Columbus on his fourth voyage on July 30, 1502. With money made from selling pink pearls, she supports schooling, reforestation, and a pier enlargement in Mangrove Bight village, an area ravaged by hurricanes. She intends to help locate a Spanish galleon lost off Cuba in 1521.

Of success outside academia, Sue explained, "I've got a good, logical mind, and I teach myself" without dependence on coursework (Gaines, 2013). For her self-training and expertise, Bill Clinton appointed her to the President's Panel for Ocean Exploration. In 2000, the University of Illinois conferred on her an honorary doctorate; *Glamour* magazine dubbed her Woman of the Year. She accepted a medal of honor in 2002 from Barnard University and a March 2005 Women of Discovery Wings citation. In 2010, Scholastic published her autobiography, *Hunt for the Past: My Life as an Explorer*.

Source

Dellios, Hugh. "Fossil Hunter Has Bone to Pick with Island Road," *Chicago Tribune* (11 July 2004).

Gaines, Ann Graham. *Sue Hendrickson.* New York: Chelsea House, 2013.

HENLEY-SMITH, DENISE A. (fl. 2010s)

For the development of the Costume Institute of the African Diaspora, costume historian and lecturer Denise A. Henley-Smith toured the West Indies from Tobago northwest to Providenciales in the western Turks and Caicos to survey mythic carnival regalia and their textiles and origins. On funds from the Winston Churchill Memorial Trust, she interviewed dressmaker and beading specialist Meiling Esau in Trinidad, Grenadan historians Gloria Payne Banfield and Beverly Steele, and Bahamian fashion designer Pamela Burnside and radio announcer Arlene Ferguson. All are experts on the annual celebration of Junkanoo, an ancestral tradition celebrated with a horsehead figure to symbolize fertility and the Yoruban *ettu*, a shawl dance to the *benta*, a large single-string bamboo zither played with a dry gourd. The Bahamian parade with drumming, trumpets, maracas, whistles, scrapers, and dance draws tourists to the Abacos, Bimini, Exumas, Eleuthera, Grand Bahama, Harbour Island, and Nassau.

Denise began the exploration with a study of the West African diaspora, source of vodou orishas, the earth spirits that influence human behavior. Launched on July 18, 2012, in Trinidad, the trek took the historian north to Grenada, St. Vincent, Tortola, St. Thomas, Turks, Providenciales, and Nassau in search of sustainable design. Denise interviewed Colombian carnival artists in oversized hats in Trinidad and recorded parade characters—*La Diablesse* (The Devil Woman), Indian musicians,

and sailor bands. In Tobago, she viewed costumed presentations rich in African influence, particularly stiff *gele* head wraps, a female convention in Nigeria, and madras dresses in red and green tartan plaids.

Consulting Experts

Grenadan lecturers Gloria Payne Banfield and Beverly Steele met the historian at the University of the West Indies campus in St. George to describe parade gestures, including the flirtatious uplift of matador skirts in folkloric dance. The Maroon festival at Carriacou in the central Grenadan island cluster exhibited "smoke food," drum dance, and more historic costumes. Carnival specialists in St. Vincent connected the Garifuna population with pre-Columbian expeditions from Mali and importation of the Dogone language, which incorporated elements of Arawak and French. Development of Lenten tradition aroused enmity in Christian fundamentalists, who declared Carnival rituals a form of devil worship.

At Road Town, Tortola, in the British Virgin Islands, Denise questioned heritage dancer, dressmaker, and choreographer Eileene Lucia Parsons, a former British Virgin Islands government minister, about territorial attire. Winning designs epitomized the sway of tiered skirts and the quiet dignity of all-white tunic shirts over white pants for men. Sources in St. Thomas offered more details of the bleached flour bags and chicken feed sacks that African slaves originally saved for clothing.

Concluding Research

At Providenciales, an island of the Turks and Caicos group, Denise examined sisal, a fibrous plant that provided material for weaving a loose cloth. The white national dress features six color banks—yellow and red on the sleeves and brown, green, blue, and pink on the skirt hem, each symbolic of a different archipelago. For the Boxing Day festival of Maskanoo each December 26, participants sewed cloth strips into costumes reflective of West African styles.

In the Bahamas, the finale of Denise's pilgrimage before the return trip to London on August 29, she observed "plaitin," the braiding of palm fronds in some 200 patterns imported by Africans. The national costume, called Androsia, a style invented on Andros in 1973, began with batiked cloth, paper, and cardboard and topped off each outfit with British finesse—hats and gloves. Designer Christina "Muffin" Fernander, reputedly the queen of Junkanoo, retained African recycling standards in high-heeled shoes crafted from hessian (burlap) and decorated with palm plaits and brass nailheads.

Source

Henley-Smith, Denise A. "Cultural Dress and Costume History of the Caribbean," https://www.wcmt.org.uk/sites/default/files/migrated-reports/1044_1.pdf, 2012.

HYDES, JULIA (January 25, 1909–November 30, 2015)

A pioneer West Indian writer of folk songs, drummer, storyteller, and weaver, Julia Almeria Ebanks Hydes earned admiration and respect as a kitchen band musician, singer, and the oldest citizen of Grand Cayman. A devotee of the work ethic, she performed on available percussion instruments—drum, tambourine, coconut grater, or clapped hands. With Lil Rose Dilbert, in 1985, she sang "Sammy Beatin' Suzanna" on the record *Under the Coconut Tree: Music from Grand Cayman and Tortola*.

Born at Boatswain's Bay on the northwestern tip of the island on January 25, 1909, Julia rounded out the family of a dozen children. After her father died in 1916, she joined her mother in cutting tree tops along the south coast of Grand Cayman. With an upbringing at the Pilgrim Holiness Church and schooling by Ada Cato and Miss Redley at West Bay, at age fifteen, she ended her education in 1924. While thatching rope and weaving baskets, she enjoyed evenings with her sisters at kitchen dances, where butchering beef provided meat for all or a recently paid seaman treated villagers to a meal.

Relying on oral history of sea chanties, quadrilles, contra dance, and West African, English, and Caribbean music, Julia took up drumming, an artistic pursuit usually relegated to men. She received pointers from a cousin, fiddler Leighton "Duxie" Ebanks, who willed her a homemade drum crafted from an oil pan, metal bar, membrane, hooks, and cords. With guava wood sticks, she developed an individual style of folk rhythm and traveled house to house with fiddler Radley Gourzong to entertain. She composed narrative songs such as "Munzie's Boat," "Chip-up Potato," and "Cardile Gone to Cuba," still preserved in Caribbean music books and performances of mento bands, a rhythmic folk style parallel to Tobago and Trinidad calypso.

Following Julia's marriage to Harris Cardile Hydes, she reared five children, Edmund, Edroy, Francine, Lewis Ceto, and Raybe Hydes. In her free time, she made joyous music for the elderly and families at weddings and Christmas holidays. Her insistence on original island tunes taught the younger generation traditional harmonies and rhythms and the gospel hymns of the Wesleyan Holiness Church. After a period apart from the congregation, in the mid-1980s, she regained a devotion to Protestantism.

"Aunt Julia's" highest achievements, a certificate and badge of honor in 1996, esteemed her contribution to Grand Cayman cultural heritage and tradition. In January 2015, islanders celebrated her 106th birthday at the Harquail Theatre. Following her death at age ninety-six on November 30, 2015, in mid-February 2017, a gospel concert lauded Julia with the sounds of gospel singers and family bands.

Source

Klein, Michael. "An Island's Story: Told Through the Music of Julia Hydes," *The* (Cayman) *Journal* (1 December 2010).

J

JOHNSON, MARY GERTRUDE (1854–1939)

A needleworker on Saba, Mary Gertrude Hassell Johnson developed her skill at Spanish Work (lace making) into an island specialty. She was born in 1854 to Ester Lovel and lived on the windward side in the village of Hell's Gate. While attending boarding school at a Catholic nunnery in Caracas, Venezuela, around 1870, she studied the intricate handwork of Spanish nuns. On her return to Saba, she displayed the art of drawn-thread on cotton, a method of turning plain weave into lace by removing single threads to create wheels, crosses, scallops, sunbursts, rosettes, and geometric designs. She began conducting handwork classes in English and formed patterns named Imelda, Sylvia, and Laurentina for their inventors.

By 1884, while men earned their living at sea, female pupils had enlarged demand for their fine mesh art via mail order and by mailing samples to secretaries at addresses on shipping cartons. In 1917, some 12 percent of the islanders turned lace making into a cottage industry, supported by taxi drivers who directed tourists to the best sources of souvenirs. To satisfy customers, the crafters duplicated silver patterns on table runners by having the buyer impress a spoon on wax paper for the needleworker to identify. Others monogrammed delicate whole-cloth linen handkerchiefs, collars and cuffs, and votary scarves.

After Mary's death in 1939 at age eighty-five, the November 1940 issue of *National Geographic* commented that young Saban girls chose drawn work as a means of supporting their household, often selling lacy pieces door-to-door. Into the mid-1900s, filet work became a major source of income for the Dutch West Indies, much as Irish women knit fishermen's sweaters and watch caps. Instruction passed techniques and styles from mothers and grandmothers to the younger generation, who turned projects into wedding gifts, pillowcases, bookmarks, christening dresses, tablecloths and napkins, and church altarpieces. In August 1996, the Netherlands

Antilles post office placed Mary's likeness on a stamp. In 2014, experts in Saba lace making received a Prince Bernhard Caribbean Culture award. The following year, UNESCO chose the craft as an intangible heritage treasure.

Source

"Laced with History," *The* (St. Martin) *Daily Herald* (27 August 2010).
"N Is for Needlework," *Islands* (November–December 1999): 138.

JOHNSON, SISTER SARAH (fl. 1970s)

A friendly face at the straw market on Nassau's dock in the 1970s, Sister Sarah Johnson epitomized the hand labor of Bahamians dating to the late 1800s. In the company of fellow crafters Curline Higgs, Vivreen and Eva Mather, and Jacquelyn Percentie of Harbour Island, Sarah wove baskets, trays, and totes, embroidering the neutral surfaces with typical Caribbean figures in yellow, pink, lavender, and green. At Curline's stall on Bay Street, Eleuthera, alongside a shop called the Fig Tree, the women supported artisanal skills in designers of beaded jewelry and young weavers from Harbour Island and Eleuthera. Curline passed her handicraft to a daughter, Neeka Higgs, who specialized in men's hats and serving baskets.

For materials, Sarah harvested young palm fronds from the tops of trees and dried them for four days. She stacked them flat to straighten each branch before slicing it into strips. At the beginning of a project, she soaked each straw in salt water and bundled the mass in cloth to restore pliability. For forming place mats, baby carriers, dolls, sun visors, hampers, storage containers, and picnic baskets, she wrapped stalks with straw. Colored designs featured Caribbean fish, shells, birds, and flowers. In 1984, the Central Bank of the Bahamas pictured Sarah on the reverse of a fifty-cent note. Posed at her fish and fruit stall in the Nassau market, the image shared the paper bill with a portrait of Elizabeth II on the obverse. Sarah's associate, Curline Higgs, died in late July 2010.

Source

Bolen, Mandy. "Briland Family Reunion," *The Fig Tree* (August 2000).
"Precious Memories," *Nassau Tribune* (12 April 2007).

JONES, LOUISA (1913–1992)

In Spanish Town, where West African slaves sold their crafts as early as 1692, Jamaican potter Louisa "Ma Lou" Jones followed the original oral tradition and style of the coarse, round-bottomed *yabba*, a ceramic eating or dishwashing vessel. She shaped each on a keke and low-fired a cluster of pieces over an updraft pyre. The term derives from Arawak or Twi, the language of the Akan or Ashante people of Gold Coast (Ghana), the frying, steaming, and footed stewing pots and bowls used to mix puddings and cook and store rice, plantains, potatoes, yams, and salt mack-

erel. Hagglers arrived at the Sunday street market in Kingston to sell colonoware along with wicker baskets and seats, mats, and bark rope.

Born a twin in 1913 in Winter's Pen, St. Catherine, Ma Lou grew up fatherless after her father departed to Cuba. After leaving school at age thirteen, she had a vision of clay: "A have de broom sweeping di place an a see a bar a dirt prepare up. Dat mean say a must go back to it . . . I have dat under the tree here now ready fe men . . . and tru dat ah start" (Ebanks, 1984, 31). With the mound of clay like the one in her vision, she learned ceramic art from a matrilineal tradition handed down from a maternal grandmother to her mother, Fanny Johnson.

At the family compound on St. Johns Road from 1922, Ma Lou shaped ceramic chamber pots and clay stoves alongside cousins and maternal aunts. By 1926, she began a career in earthenware lasting sixty-six years and produced flowerpots with wavy rims, coal stoves, cooling jars, and *yabbas*, but few water-storage monkey jars with lids. Shoppers came to her shed to select pieces, which art mavens displayed at the annual National Exhibition.

Market Demands

In 1941, Ma Lou gave birth to a son about the time of Fanny Johnson's death. When the post–World War II economy replaced terra-cotta cookware with aluminum, Ma Lou worked as a maid and carried sand from a reservoir. In 1958, a vision thrust her back into ceramics crafting at a new residence on Job Lane in Spanish Town, where she taught three of her four daughters. The resumption of interest in earthenware in the 1970s brought her back to crafting *yabbas* to sell to tourists in Kingston at the rate of a shilling for a dozen small pieces. She offered cook pots from six inches to three feet high. On the side, she raised hens to sell.

In 1984, archaeologist Roderick Ebanks focused his research on Ma Lou's ceramic tradition, which had begun dying out from lack of crafters. At her making ground under a mango tree, she started each day at her home on Job Lane by digging clay with a mattock or fork, carrying a full bucket on her head, and crouching on hands and knees before the column of moist clay swathed in crocus bags. Her first wedge of cured clay required kneading out air bubbles, removing twigs and stones, sieving and measuring cupfuls of coarse river sand, and scooping out the excess with a spoon carved from a calabash, which rounds the potbelly. While offering hands-on training to daughter Marlene Meggie "Munchie" Roden, Ma Lou coiled light brown or cream-colored clay, frequently moistening her hands. With her left palm gauging thickness from the inside, she smoothed the earthenware curve and lip of cooling jars and flowerpots and saucers with the fingers of her right hand and a worn wood scraper and added strips for pot holders.

A Unique Crafter

Ma Lou marked original works with a distinctive icon—three impressions of the nail of her little finger. After drying them and flattening the bottoms with a metal

loop or paddle, she dabbed on a bright hematite (iron) or red bauxite (aluminum) slip with a cloth rag to cover the coiling and burnished the exterior of *yabbas* and cook pots to a high sheen with river stones. Following a two-week drying period, firing began with arranging a clutch of twenty-five pieces under green firewood or lumberyard debris, coconut fronds, and dried cow manure tepee style around the stack and lighting with live coals and paraffin. Dried grass intensified the blaze. After a two- to two-and-a-half-hour burn, cooling pieces lightened from black to a deep red, a natural color derived from the clay of the Liguanea Plains. She removed the finished pieces with a long wood pole.

After giving up obsolete waterpots and other storage containers, Ma Lou experimented with newer marketable items—handled mugs and imitations of iron cooking vessels. For her artistry, she received scholarly acknowledgment in *Ceramic Review* and earned a Silver Musgrave Medal from the Institute of Jamaica and a 1988 Order of Distinction. At her death in 1992 at age seventy-nine, Munchie perpetuated the female yard craft with the aid of children, who gathered wood for firing and cleaned trash from the same clay source used in the 1700s. She shaped each piece while rotating a keke, the shard of an older pot based in a hole in the ground, and flattened the bottom with a stick. Ma Lou's masterworks survive in Spanish Town Square at the Peoples Museum of Craft and Technology.

Source

Ebanks, Roderick. "Ma Lou, an Afro Jamaican Pottery Tradition," *Jamaica Journal* 17:3 (August–October 1984): 31–37.

Hauser, Mark W. "Locating Enslaved Craft Production," *Journal of Caribbean Archaeology* 2 (2008): 123–148.

JOSEPHINE, EMPRESS (June 23, 1763–May 29, 1814)

The first Empress of the French, Josephine de Beauharnais established a reputation for collecting species of roses, cataloging their unique qualities, and writing a history of roses. A Creole beauty born Marie-Josèphe-Rose Tascher de La Pagerie and called Rose, on June 23, 1763, she was the eldest child of Rose-Claire des Vergers de Sannois and Joseph-Gaspard Tascher, a lieutenant in the marines and sugar planter in Trois-Ilets overlooking Fort-de-France, Martinique. On 1,230 acres, the family's slaves struggled to profit from herding and raising cassava, coffee, cocoa, and cotton, but Josephine and younger sister Catherine enjoyed privilege and idleness amid grounds planted in frangipani, mango, and tamarind.

On August 13, 1766, a hurricane devastated the property and slaves and forced the family to temporarily shelter in the sugar refinery, where Josephine's mother gave birth to a third daughter, Manette. The plantation's financial collapse cost Josephine her hopes of marrying well to a wealthy aristocrat on a par with her own family tree. At age ten, she traveled by canoe to the convent academy of the Dames de la Providence in Fort-de-France to study math, geography, handwriting, draw-

ing, and needlework. She developed a flair for guitar, voice, and dance and longed to visit Versailles, where her father had served as a page.

A View of the Future

In 1777, fourteen-year-old Josephine and two companions sought a consultation with biracial herbalist, clairvoyant, and obeah priestess Euphemie David, who had established a reputation on Martinique as a sorceress. In the uplands of Little Guinea above La Pagerie on the southeastern shore, she dried herbs for use in healing, told stories, and offered advice on curing ailments with potions. After predicting futures for Josephine's two companions, Euphemie foresaw two marriages for Josephine—an unremarkable union offering no happiness and a second marriage to an obscure male who would rise in glory and elevate her to high status in a Gallic empire. Unfortunately for Josephine, the second mate would also fill her with sadness and longing for the simple island life she knew in girlhood in Martinique. Josephine retained the prophecy well into adulthood and respected Euphemie for her candor.

Although Josephine had a reputation for caprice, joy, and sensuality, the future brought her turmoil and horror. Wed to Alexandre de Beauharnais on December 13, 1779, she bore two children, Eugene and Hortense, whom she reared as a single mother at Pentemont Abbey in the center of Paris. At age thirty-one, she and her husband fell under suspicion during the Reign of Terror. When she went to prison on April 18, 1794, she inscribed on the cell wall her despair. Her husband died on the guillotine on July 23 along with his brother. Five days later, she gained release from her cell.

The Childless Empress

Josephine remarried on March 9, 1796, to Napoleon Bonaparte, who made her queen of Italy and crowned her empress of France on December 2, 1804. He bombarded her with love letters and wooed her with compliments and gifts from exotic places. Despite his frequent absences with the army, the couple cherished time together in a loving relationship at the 650-acre estate Chateau de Malmaison on the west bank of the Seine that Josephine bought outside Paris in April 1799. However, to secure an heir for empire, he divorced his barren wife on January 10, 1810, and remarried.

Josephine spent the last four years of her life collecting Egyptian statuary and tapestries, raising pineapples, oranges, grapes, Nile lilies, gardenias, orchids, spring bulbs, camellias, and 250 types of rose. In addition to writing a memoir, she recorded horticultural notes in the world's first history of rose growing. Her greenhouse introduced hundreds of new species to Europe and invited guests along the fragrant paths to enjoy Mexican dahlias and the wildly colorful fuchsias and Australian hibiscus. In addition to hybridizing new rose cultivars, she also tended a menagerie of animals—orangutans, parrots, sheep, black swans, emus, kangaroos,

zebras, gazelles, pheasants and ostriches, chamois, seals, antelopes, and llamas. She died suddenly of pneumonia on May 29, 1814, at age fifty after walking among her flowers. Because of her obsession, the French led the world in rose breeding.

Source

Mindel, Lee F. "Tour Napoleon and Josephine Bonaparte's Private Estate near Paris," *Architectural Digest* (11 January 2016).

Stuart, Andrea. *The Rose of Martinique: A Life of Napoleon's Josephine.* London: Macmillan, 2003.

L

LANAGHAN, FRANCES (fl. 1830s–1840s)

Cultural analyst Frances Lanaghan provided social Caribbean history with particulars of racism and the sexual exploitation of women on the island of Antigua. An unknown planter's wife, she had an outsider's view of the diet, cleanliness, patois, and learning of laborers, porters, builders, grooms, and masters. She supplied an anonymous two-volume text, *Antigua and the Antiguans: An Impartial View of Slavery and the Free Labour Systems*, with the subtitle "A Full Account of the Colony and Its Inhabitants from the Time of the Caribs to the Present Day, Interspersed with Anecdotes and Legends. Also, An Impartial View of Slavery and the Free Labour Systems; the Statistics of the Island, and Biographical Notices of the Principal Families."

The author condemned poor whites for abusing black Antiguans, the first West Indians to gain liberation on August 1, 1834, under Britain's general emancipation law. Calling low-status whites shack-dwelling, "bottom-foot buckras," she claimed that they "have married up-and-coming male equivalents: their wives are proceeding with railway speed in the paths of affectation and conceit" (Lanaghan 1844, II, 198). She complained that Creoles cheated blacks by charging a 50 percent markup on the sale of vegetables, eggs, and chickens. On ill-gotten profits, Creole youths grew indolent from "[passing] their time in eating 'sling' [wet sugar], or sucking sugar-canes, while their listless mothers lay stretched upon their couch, leaving their children to learn their alphabet as best they could" (ibid., 200–201).

Cultural Uplift

In a discussion of the activism of Anne Hart Gilbert and Elizabeth Hart Thwaites, Frances denounced the enslavement of 37,000 West Africans and honored the Hart

sisters for teaching literacy at an integrated school. In addition to academics, she described the importance of Caribbean music to slaves. Whether native banjo and drum or European music for quadrilles and Christmas balls, black islanders participated in dancing, instrumental performance, and singing. She characterized the West Indian enthusiasm for Christmas Day, when blacks awakened whites with a greeting and a serenade of drums and fiddles. In contrast to their vigor, otiose white owners let their social graces and artistry lapse.

Frances's two-volume commentary offered an Irishwoman's views on religion and race prejudice toward blacks and Creoles and violence. She described obeah or vodou as a common practice among a people formerly abducted from West Africa to serve the English as cooks, domestics, waiters, and stable boys. Of the murder of Colonel Robert Carden by Carib Indians in 1697, she added sensational details: his killers boiled his head and transported it to Dominica. The comment reveals an edge in her tone, which she attempts to maintain as objective.

Class Distinctions

Although Frances charged St. John's blacks with insubordination to their employers, she declared that immorality and condemnation of dark skin made bondage brutal and indefensible. Disgusted at the corruption of black females, she disclosed: "The root of all West Indian misery is illicit love. . . Slaves and free black females were often expected to become the mistresses of white men" under the euphemism "housekeeper" (ibid., 179). She claimed that miscegenation spread leprosy, a common disease among Afro-Caribbeans.

In a diatribe of social upheaval following the abolition of slavery, Frances was equally disdainful of imported English governesses and servant girls, who wed Irish police or overseers and tried to elevate their status. When their daughters left the islands to study in England, they learned to "sketch a landscape, complete a butterfly in Poonah painting, play some of the fashionable airs . . . and perhaps embroider a footstool" (ibid., 201). The text belabors failed women who immigrate to Antigua to realize hopes that had failed to materialize in the mother country. Because the newly arrived tutors and ladies' maids were second rate, they had nothing to offer.

See also Anne Hart Gilbert, Elizabeth Hart Thwaites.

Source

Lanaghan, Frances. *Antigua and the Antiguans.* London: Saunders and Otley, 1844.

LINDSEY, ELLEN JANE (August 13, 1944–)

Seamstress and horticulturist Ellen Jane Cassell Lindsey turned simple home beginnings into a career in gardening. Born to an agrarian lineage on August 1, 1944, in St. Patrick's, Montserrat, she was the daughter of Christiana Meade and John Cassell, an estate overseer at Fergus Mountain, St. Anthony. From her grandmother and

mother, she developed a fascination with crops and began her first field experiment with a potato vine. Her first failure, a cotton plant, died from inadequate rainfall.

Because of poverty, Ellen's family lodged her with a foster household as a nanny. In secret, she turned a garden plot into the producer of corn and peas. She balanced on her head the produce she intended to sell in the market. At St. Patrick's School, she grew onions and red beans, but encountered vegetable theft. At graduation, she accepted a paying job with a seamstress, earning up to $12–16 per month.

After Ellen's union with Christian Lindsey in 1962, she dug into two acres of family acreage to remove rocks, which she spaced around terraces. With proper irrigation, she sowed cabbage, cucumber, dasheen (taro), eggplant, and peas. Combining herding of goats and sheep with care of a donkey, she enriched the soil on manure and added peanuts and ginger. Her donkey carried the vegetables to customers, who paid her $47.50. In an island farm exhibit, she won second place for peas. Later entries won for her dasheen, ginger, and peanuts. Because of her hands-on study of scientific methods, by age thirty-six, she won farmer of the year.

With coursework in crop production, livestock propagation, marketing, and small business, Ellen educated herself on agriculture. She sold her food to hotel kitchens and supermarkets. A winner of the 1988 British Empire Medal, after September 10, 1989, she aided victims of Hurricane Hugo through peer counseling on recovering tillable soil. Her photo adorned a 2010 Bank of Montserrat calendar.

Source

Fergus, Howard A. *Gallery Montserrat: Some Prominent People in Our History.* Kingston, Jamaica: Canoe Press, 1996.

LOVINSKI, MAMA LOLA (January 1, 1936–)

Priestess Mama Lola rose to singer and revered fifth-generation vodou prophet, herbalist, and storyteller who embodies the authority and life-affirmation of Haitian women. Drawing on the legacy of her Afro-French great grandparents, Joseph Binbin Mauvant and his African wife, Manman Marasa, Mama Lola learned holy procedures by oral training dating to slave traditions on sugar plantations in the 1700s. Her career arc followed a matrilineal path: "My great-grandmother serve spirit, and my grandmother, then my mother, then me" (Brown, 2001, 78). In her eighties, she still reads cards, counsels the troubled, and practices herbalism in the tradition of the West African diaspora, which bore to the West Indies respect for aloe gel, neem, baobab oil, *kenkiliba* bush tonic, cleansing mint, and lemongrass, a fever treatment.

A Haitian native from Port-au-Prince, Mama Lola was born Marie Thérèse Alourdes Macena Champagne Lovinski, on January 1, 1936, to high priestess and herbalist Philomise "Philo" Macena, a counselor to François Duvalier in Jean-Rabel, Haiti, and Alphonse "Pepe" Margaux, a tax attorney who abandoned his family. In 1950, she bore Jean-Pierre "Johnny," son of a university student named Abner, whose parents banished him to Chicago for impregnating a fourteen-year-old. While singing with La Troupe Folklorique Nationale, which toured Canada, New

York, and Washington, D.C., in 1951, she bore Maggie, the child of photographer Charles Desinor. On December 20, 1954, at age eighteen, Mama Lola wed shoemaker Antoine Kowalski, whose spousal battery caused her to lose a third pregnancy.

A Holy Direction

In poverty, Mama Lola worked as a tobacco evaluator and a prostitute under the street name Maria-Jacques. She left the two older children and baby William in Port-au-Prince and, in 1962, emigrated to her brother's home in Brooklyn. Serious intestinal infection caused two hospital stays involving surgery and two months' recuperation. Friend Yvonne Constant sustained Lola until she could return to Haiti for two weeks to regain health and strengthen vodou ties to the lwas (or loas), Fon- and Yoruban-based spirits. From Philomise, she learned the healing duties of the mambo (priestess)—dressing in white vestments, headwashing, reading the cards, herbalism, divination, trance, and offerings of food to the spirits amid drumming and animal sacrifice.

On relocation to Brooklyn, Mama Lola labored at the Brooklyn Hebrew Home laundry on McDonough Street and practiced Santeria among needy Haitian immigrants. By 1975, her children joined her. An apartment fire injured Jean-Pierre and turned the family into the streets. The setback interrupted her plans to return to Philomise's lodgings on Rue Oswald Durand, a thoroughfare in Port-au-Prince.

The Work of the Priestess

Under her mother's direction, Mama Lola learned sacred rituals involving Ogou, an incarnation of St. James, and the building of ancestral home altars and adorning with spiritual gifts of food and rum. Further theological study incorporated Haitian vodou with Irish Catholicism and Puerto Rican Santeria. She practiced religious ritual on "people pouring all over me! People who lose job, I make them find job. People who sick, I treat them. . . I did not have to work outside again" (Brown, 2001, 77). On March 29, 1987, Haiti lifted constitutional bans on vodou. Once more, the poorest blacks came out of secret assemblies to assuage their misery with worship, music, trance, and baubles—sequins, lace, feathers, empty rum bottles.

In addition to religious practice in Oakland, San Francisco, New Orleans, and Benin, Mama Lola welcomed all comers, including actor Tori Spelling, to her basement altar in Flatbush, New York. On January 3, 1998, she drew scholars to the American Museum of Natural History exhibit "Sacred Arts of Haitian Vodou." With funds from the National Endowment for the Humanities, anthropologist and religious scholar Karen McCarthy Brown issued a biography, *Mama Lola: A Vodou Priestess in Brooklyn* (1991), a disclosure of five generations of religious healing and cleansing, rebuilding fractured relationships with the dead, dreams, and visions. The book won an American Academy of Religion citation and the Victor Turner Prize for ethnographic research and earned for the author a lifetime achievement

award from KOSANBA, the Society for the Scholarly Study of Haitian Vodou. Before her death in March 2015, Brown followed with updated versions in 2001 and 2011 and plans for a French translation.

Source

Brown, Karen McCarthy. *Mama Lola: Vodou Priestess in Brooklyn.* Berkeley: University of California Press, 2001.

Brown, Patricia Leigh. "Where the Spirits Feel at Home," *New York Times* (December 31, 1998).

M

MARSAN, JEANNE-MARIE CHAPISEAU (1746–February 25, 1807)

Operatic soprano, comedian, and actor Jeanne-Marie Chapiseau Marsan migrated to Martinique at age twenty-nine and debuted, in 1775, on the Caribbean stage in Saint Pierre. A native Parisian, she was born in 1746 in Faubourg Saint-Germain and flourished in productions in France and Germany. In 1765, she wed actor Pierre Legendre Marsan, who fled anti-Huguenot persecution under Louis XVI. The couple settled in the West Indies for twenty-eight years.

In 1780, Jeanne-Marie relocated her family to Saint Domingue, where she advanced her career in comic opera and drama. In 1781, she became the prima donna of a twenty-member troupe at the Comedie du Cap (Comedy of the Cape), a racially segregated playhouse and social nexus seating 1,500 at the Place du Montarcher in Cap-Français, Haiti. On March 9, 1787, a theater critic reported on her portrayal of Elmire in Moliere's *Tartuffe*, Clementine in Andre Gretry's *Le Magnifique*, and Serpina in Giovanni Battista Pergolesi's popular comic intermezzo *La Servante Maîtresse* (The Servant Turned Patron).

On the run a second time, the Marsan family fled with other refugees to New Orleans from the Haitian uprising in June 1793, when insurrectionists destroyed the theater. On May 22, 1796, Jeanne-Marie, already a star in the West Indies, introduced opera at the Theatre de la Rue Saint Pierre, the city's first French playhouse, which opened in 1792 in the French Quarter. For the lead comic role of Hélène in Belgian composer Andre Ernest Gretry's one-act *Silvain*, she earned the refugee troupe's highest salary—$70—for performing ariettas endorsing social equality for the rural class. After her retirement at age fifty-four at the closure of the theater, she lived on a stipend until her death in New Orleans on February 25, 1807, at age sixty-one.

Source

Dessens, Nathalie. "The Saint-Domingue Refugees and the Preservation of Gallic Culture in Early American New Orleans," *French Colonial History* 8:1 (2007): 53–69.

Le Gardeur, Rene J. "The New Orleans Theatre 1792–1803," *Southern Quarterly* 44:3 (Spring 2007): 85–115.

MAYNARD, OLGA COMMA (January 16, 1913–December 26, 1994)

Arts historian, storyteller, poet, and lecturer Myriol Olga Comma Gittens Maynard wrote monographs, articles, and books on folklore, verse, modern dance and ballet, opera, and arts education. A native of Belém, Brazil, she was born to a Norman-French mother, Jeanne Arsenne Borde, and Frederick Morton Gittens, an Afro-Barbadian principal of an elementary school, on January 16, 1913. Her Afro-Caribbean grandmother, Rosene Lila Dash Gittens, established a millinery in Port of Spain, Trinidad, where she made hats, parasols, and accessories.

With brothers Jim, Hugh, and Rudy, and sister Celita Gittens, Olga grew up in Port of Spain, where society enforced gendered roles for boys and girls. In 1929, she became the first female Trinidadian author to publish literary works, which she based on interaction with children. The popular text went through a series of reprints. After graduating from the Tranquillity Girls' Higher Class, she taught at her father's school until marriage to Irish fiction writer Leonard Wibberley of Dublin in 1932 forced her resignation.

Olga's submissions appeared in the *Trinidad Guardian* and included *Folklore in Trinidad* and a masterwork, *Carib Echoes: Poems and Stories for Juniors*, texts permeated with island mores, plants and animals, and dialect. She replicated Afro-Caribbean motifs and rhythms in the animal fable "Brer Goat and Brer Lion," which appeared in *Folklore* magazine. Nature poems "The Sandbox Tree" and "The Kiskidee" identified a spiny evergreen dubbed "Monkey no-climb," and the coloring and call of an opportunistic flycatcher. In 1943, she escaped the food shortages of the island during World War II and relocated to New York City. Four years later, she wed Fitz Gerald Maynard and reared Winston, Cynthia Marie, Olive, and Barbara Irene Maynard in Yuma, Arizona. The couple coauthored *The New Road: A Short Study in Citizenship* (1963).

Olga's interests extended from recordings of the Anansi the spider stories to *The Briarend Pattern: The Story of Audrey Jeffers* (1971), a social worker and activist championing racial equality. As author of *The Ballet Companion* and *The American Ballet* and confidante of major dancers and choreographers, Olga gained credence as a lecturer at universities in California and Oregon. At Irvine, California, while submitting critical articles to *Dance Magazine*, she furthered a humanistic philosophy, which merged Afro-Caribbean arts with dance education. Her canon included studies of classic productions—*Les Sylphides*, *Giselle*, and *Sleeping Beauty*—and of Rudolf Nureyev, Judith Jamison, Maria Tallchief, opera, and juvenile performers. At age eighty, she completed *My Yesterdays*, a reflection on her career. She died at age eighty-one on December 26, 1994.

Source

Allen-Agostini, Lisa. "Bittersweet Poems from T & T," (Trinidad and Tobago) *Guardian* (6 January 2013).

MCBURNIE, BERYL (November 2, 1913–March 3, 2000)

Dubbed the "first lady of dance" in the West Indies and one of America's first female calypsonians, Beryl Eugenia McBurnie accentuated the value of theater and cultural arts to Trinidad and the world. According to Caribbean critic Ken Corsbie, "She did for dance what the pantomime did for drama in Jamaica [and] Louise Bennett did for poetry" (Corsbie, 1984, 33). A native of Port-of-Spain, she was born the eldest of four to a printer on November 2, 1913, and sang and danced Scots jigs, English hornpipes, French and African folk dance, the Highland fling, and reels from early childhood in her backyard at 62 Roberts Street, Woodbrook. In addition to studying piano, she debuted in 1921 with a recitation of "Sycamore Tree." By age eight, she had assembled children into an oral poetry performance group that honored native customs.

Beryl completed her education in strict British entertainment models from Tranquillity Girls' School and began teaching and organizing operettas, plays, and concerts. With a degree from Music Teachers' College, she toured the island with folklorist Andrew Carr and retrieved from history heritage folk melodies, drumming, and steps for presentation at fundraising concerts. Although her father took her to New York to study medicine, at age twenty-five, she began learning the Martha Graham method and Elisa Findlay's eurhythmics at Columbia University in New York and added the physical fitness and Afro-Caribbean instruction of Katherine Dunham into the funeral bongo, stick fighting of the kalinda, and shango ritual chant. For the New Dance Group, to which pupils paid a dime per class on New York's Lower East Side, she improvised African step combinations on social themes and issues, a beginning for dancer Pearl Primus. Her resourceful choreography of *Streetcry* assembled a rhythmic market scene and the music of sellers of local fruits—sapodilla, caimite, mango, pommerac—and flowers. The salute to local flora anticipated one of her spontaneous folk tunes, "Plantain," the food of common people.

The War Years

At the Empire Theatre in her hometown in 1940, Beryl choreographed *A Trip through the Tropics*, a blend of Brazilian dance with West Indian flair and modern body movements. Audiences jammed the house to watch the energetic staging to classical works by Bach, Beethoven, and Wagner. During World War II, her pan-Caribbean lectures and recitals in New York and a study of theater in Cayenne, French Guiana, preceded the filming on Long Island of "soundies," three-minute segments of calypso music to "Willie, Willie" and "Quarry Road," lip-synced with Trinidadian Sam Manning, star of the musical *Brown Sugar*. For backup, she danced with her sister, Frieda McBurnie.

Under the stage name La Bella Rosette, on November 10, 1941, Beryl broadened her appeal beyond Harlem's Village Vanguard by joining Martha Graham and Doris Humphrey in giving the coffee concert American Panorama in Manhattan at the Museum of Modern Art on 53rd Street. Her lithe gyrations to Haitian drummers Cimber and Coker brought the audience to their feet and continued rousing New York support at the 92nd YMHA and Brooklyn Academy of Music and at Fisk University with presentation of "The Obeah Woman," "Bourroquite Dance," and "Shango" and songs from Antigua, Dominica, Martinique, and St. Lucia. She appeared at Broadway's Winter Garden Theatre in June 1942 in the musical *Sons o' Fun* and, at Harlem's Apollo Theatre, raised funds for orphans, the NAACP, and West Indian radio.

In the later war years, while continuing coursework at Columbia, Beryl made brief appearances in Baltimore and Philadelphia. She entertained audiences at Madison Square Garden, New York City College, Henry Street Settlement Playhouse, and Hunter College and danced in the film *Quarry Road* (1946). With Pearl Primus in May 1943, Beryl scheduled a series of West Indian skits—"Tropics," "Colonization," "Hosein Festival," "Peasants," "Ouanga," "Our Good Neighbors," "Carnival," and "Calypso." She continued teaching dance with adages, tales, and games and conducting research into authentic dance in Surinam, Brazil, and Paris at the Sorbonne.

Home to Trinidad

Following a final presentation at the Park Palace on December 9, 1945, postwar repatriation to Port-of-Spain put Beryl in charge of government-sponsored folk theater. Her dance company presented *Bele* (1948) at the Little Carib Theatre, an experimental venue for Caribbean talent that included dancer Molly Ahye, a vodou priestess. Programs expanded with steel band music to *Sugar Ballet*, *Caribbean Cruise*, and *Talking Drums*, for which she wrote the libretto:

> Listen as they come across the plains,
> like magic from the hills,
> down the deep valleys,
> bringing back a voice—
> A voice that speaks of Africa! (Raymond, 1996)

She popularized the limbo, Surinam's *doulas* and *saramacca*, Brazil's *terra seca*, and the Venezuelan *parang*, a strolling, shuffling performance in waltz and call-and-response style at night in the style of Christmas caroling. Singers and dancers moved to the improvisation of mandolin, percussive *caja*, tambourine, and *marimbola*. Her innovations for *Gems of the Little Carib* extended to venues in Jamaica, Puerto Rico, North Africa, Toronto, Europe, and Great Britain, where she entertained Queen Elizabeth II.

After publication of her book *Outlines of the Dances of Trinidad* (1957), the rush of interest in Caribbean music won Beryl a 1959 Order of the British Empire and a Hummingbird Gold Medal. Her consciousness raising anticipated the break of Trinidad and Tobago with Britain on August 6, 1962, and the greatness of a collaborator, author Derek Walcott. At age sixty-two, she received an honorary PhD from the University of the West Indies and subsequent honoraria from the Alvin Ailey Theater and the island's Trinity Cross. Recognized as a pioneer of black dance, a person of the century, and one of the greatest black women in history, she died on March 30, 2000, at age eighty-six.

See also Katherine Dunham, Pearl Primus.

Source

Corsbie, Ken. *Theatre in the Caribbean.* London: Hodder and Stoughton, 1984.

Funk, Ray. "Beryl McBurnie: The Flowering of La Belle Rosette," *Caribbean Beat* 94 (November/December 2008).

Raymond, Judy. "Beryl McBurnie: The First Lady of Dance," *Caribbean Beat* 20 (July/August 1996).

MORSE, SUSAN WALKER (September 2, 1819–December 1, 1885)

A letter writer in Puerto Rico, Susan Walker Morse epitomized the emotional demands of American women on slave-operated Caribbean plantations. The daughter of telegraph inventor and portrait painter Samuel Finley Breese Morse, Susan was born in Charlestown, Massachusetts, on September 2, 1819, the first of the five children of Lucretia Pickering Walker Morse. She grew up pale and thin and despairing for her twenty-five-year-old mother, who died in 1825 soon after childbirth. In New Haven, she attended Grove Hall academy, an institution dating to the late 1830s.

During the opening of island land by the Spanish to investors in sugar and rum plantations, the eastern Caribbean became Susan's home. Her father dispatched her to the luxurious Hacienda La Concordia in Guayama, Puerto Rico, to visit her uncle, Charles Pickering Walker, who had bought the property in 1840. Wed in a First Presbyterian Church ceremony on August 2, 1842, in New Haven, Connecticut, at age twenty-two, Susan settled at Hacienda Henrietta, an 800-acre sugar plantation in Arroyo on Puerto Rico's southeastern Guilarte Beach, with Danish merchant and engineer Christian Edward Lind of St. Thomas.

Letters from Puerto Rico

After giving birth to Charles Walker "Charlie" Lind in May 1843, Susan frequently visited her father in New York and hosted his winter sojourns in the West Indies. She wrote letters to him and to friend Mary Lorraine "Molly O" Peters, who vacationed with the Linds shortly before her wedding to Henry Overmann in August 1847. During Mary's frequent stays, she acquired a hand-drawn map of the plantation and wrote a short story, "A Tale of Porto Rico." Susan continued their

correspondence with details of hurricane damage, evening horseback rides, dances and piano musicales accompanied by Miss Buckmar, raising tropical birds, and sea bathing.

Many of Susan's letters began with evening tableaux and a voyage to San Juan before degenerating into "Guayama gossip such as it is" (Overman, 2000, 207). During her husband's absence to Naguabo, she confided to Mary the status of the house staff: "Wonderful to relate I have passed the nights alone in the house with Bella and Rachel. John is sick with fever, therefore I have not the fear of his drunken capers" (ibid., 87). In another juicy episode, "The girls fought and scratched up that French maid one day so she cleared out—that is the story and it has injured them a good deal. They go out but seldom" (ibid., 89). On a grimmer note, Susan reported, "We have lost our Caroline who used to be with Menda the Washer: She killed herself eating tobacco ashes," a folk remedy for dropsy (ibid., 206).

A Lethal Depression

In *Falsas Cronicas del Sur* (False Histories of the South), novelist Ana Lydia Vega worded for the fictional twenty-nine-year-old Susan a plaint in 1848 to friend Mary Peters Overman: "Folks here pity my loneliness, but I continue to exist," a rewording of Susan's self-indulgent letters (Vega, 1994, 163). The dialogue reflects an emotional year, when Samuel, her widowed father, married Sarah Elizabeth Griswold, a young woman three years older than Susan. The marriage produced Susan's six half-siblings, whom she cared for during their parents' travels. In December 1858, Samuel increased contacts with Latin America by installing a telegraph system in Puerto Rico, by which Susan sent the first message calling him to dinner. Edward enlarged his holdings by adding Hacienda Concordia, forming the 1,400-acre estate known as La Enriqueta, a frequent seaside retreat for visitors.

After the suicide of the Linds' son in 1880 and the death of Lind from financial worry and insanity on May 30, 1882, Susan resolved to sell La Enriqueta and leave the Caribbean. On her way to New York by the Spanish mail steamer *Ciudad de Santander* on December 1, 1885, she apparently jumped overboard outside Havana harbor and drowned at age sixty-six. The New Hampshire Historical Society archives her letters, which reached print in 1975. Ana Lydia Vega issued a novella, "Miss Florence's Trunk" (1994), which reveals Susan's solitude and alienation in the West Indies and fictionalizes her suppression of black servants.

See also Ana Lydia Vega.

Source

"Obituary: Susan Walker Morse Lind," *New York Times* (9 December 1885): 8.

Overman, Charles Theodore. *A Family Plantation: The History of the Puerto Rican Hacienda "La Enriqueta."* San Juan, PR: Academia Puertorriqueña de la Historia, 2000.

Vega, Ana Lydia. *True and False Romances.* London: Serpent's Tail, 1994.

MUSGRAVE, JEANNE LUCINDA (October 9, 1833–August 12, 1920)

A Jamaican governor's wife and Victorian philanthropist, Lady Jeanne Lucinda Field "Jeannie" Musgrave initiated island women into self-help employment by teaching them to make preserves, lace bark fans and doilies, purses, and dresses. A New Yorker born on October 9, 1833, to Jane Lucinda Hopkins and law reformer David Dudley Field II, she and older brother Dudley were left motherless after Jane and younger sister Isabella expired in childbirth in 1836. She married a widower, Sir Anthony Musgrave of St. John's, Antigua, whose work as colonial governor took him to the Caribbean, Newfoundland, Vancouver Island, British Columbia, and South Africa. On the way to an assignment to Adelaide, Australia, he wed Lucinda in San Francisco on June 20, 1870, and established their summer home at Southport, New York.

While residing at King's House in Kingston after 1877, Jeanne promoted the St. Andrew's Orphanage and initiated the Women's Self-Help Society on Church Street on November 1, 1879, as a solution to female and child beggary. The craft project made valuable use of native flora and fauna—nuts, moss, ebony, coconuts, horse-eye beans, palmetto, calabashes, fern, and tortoiseshell, the source of hairpins, combs, knives, brooches, crosses, spoons, and studs. To aid local industry, she began selling items crafted by Jamaican seamstresses, weavers, embroiderers, and makers of pickles, chutney, preserves, and sweets. The display of jippijappa lidded baskets and hats, candle and lampshades, and drawn thread table runners earned £465 in 1882. Jeanne expanded clientele by organizing forty booths at London's Colonial and Indian Exhibition in 1886, where women's crafts shared space with rum, coffee, sea salt, perfume, and spices. The exhibit program listed handmade fire screens, greeting cards, letter racks, and shell bracelets and earrings. Women turned soapberry (*Clidemia hirta*) into chains and licorice seeds into a necklace. Rebecca Martin submitted horehound and licorice syrup; Miss Wortley made a picture of a veiled woman from lichen, cotton, tobacco leaves, and cabbage bark. Etchings on bamboo and bamboo napkin rings accompanied a watch pocket woven from vines, banana bark handkerchief case, dagger plant pincushion, wire grass dish mats, and a *yabba*, the traditional Afro-Caribbean clay cook pot. When Jeanne settled in Queensland, she established another female outreach to educate young women in cooking and home nursecare.

Jeanne's personal losses began in Australia in 1874, where her infant daughter Joyce died. Of the three sons—Dudley Field, Arthur David, and Herbert Musgrave—only Arthur survived his mother. Her oldest son David succumbed to typhoid fever in Bombay, India, in 1895 at age twenty-two. The youngest son Herbert died on a French battlefield in 1918 during World War I.

A widow for thirty-two years, Jeanne retired to Hurst-an-Clays, East Sussex, England, and dedicated her skills to the Colonial Nursing Association and the anti-suffrage movement. She died in Grinstead on August 12, 1920, at age eighty-six, leaving to history Lady Musgrove Road in Kingston, Lady Musgrave Island in the Great Barrier Reef and the town of Lucindale in southern Australia, and Queensland's Lady Musgrave Trust bearing her name.

Source

Buckridge, Steve O. *African Lace-bark in the Caribbean: The Construction of Race, Class, and Gender.* London: Bloomsbury, 2016.
Jamaica at the Colonial & Indian Exhibition. London: Spottswoode & Co., 1886.
"The Late Lady Musgrave," *London Times* (14 August 1920).

N

NEWTON, MARIEL (December 29, 1915–October 12, 1983)
A pacesetter for West Indian women, author Mariel Cassandra "Muddy" Sixto Newton became the first female police officer in St. Thomas. She was born on December 29, 1915, to Nathalie Echanegucia and Adolp Sixto. She and a family of three sisters and a brother and attended Abraham Lincoln School. On October 1, 1934, at age nineteen, she married Edwardo D. Newton. The couple produced Eldra, Melonita, and Eldra Newton and reared stepdaughter Ina Newton.

Among twenty-four men, on March 16, 1948, Mariel took a post on the police force, beating out six applicants to become the first policewoman in the Virgin Islands. The job gave her possibilities for community advancement in a youth center, Red Cross support, school safety patrols, and a police athletic league. After two years on the job, she traveled to the White House to attend a Washington, D.C., conference on youth. By age forty-eight, she earned a reputation as an authority on juvenile delinquency, which she studied at New York University and the FBI and Cincinnati police academies.

On February 9, 1964, Mariel retired to Charlotte Amalie, but continued aiding the Christian Assembly of St. Thomas, which she and her husband coestablished in 1979. She issued a forty-two-page memoir, *First Policewoman in the U.S. Virgin Islands* (1977). At her death from cancer at age sixty-seven on October 12, 1983, she died in her husband's arms. Two fellow policewomen joined a cadre of eight officer pallbearers. The command center, a scholarship for $3,000, and a police station on Cassi Hill bear her name.

Source

Newton, Mariel Cassandra. *First Policewoman in the U.S. Virgin Islands.* Charlotte Amalie, VI: Government issue, 1977.

NUGENT, MARIA (1771–October 24, 1834)

Diarist and letter writer Maria Skinner Nugent, the first American wife of a British colonial governor, introduced to ethnography a white American woman's willingness to adapt to West Indian Creole life and culture. The daughter of Elizabeth Kearny and Cortlandt Skinner, colonial New Jersey's attorney general, she was a native of Perth Amboy, New Jersey, born in 1771 of Dutch-Irish-Scots heritage. Her Tory family of five sons and seven daughters anticipated hardships during the American Revolution. They stored winter buckwheat underground to ward off famine. After their home burned in 1776, the Skinners fled potential arrest to Staten Island and repatriated to Bristol, England, in 1780. In 1783, rebels sold the Skinner estate to the highest bidder.

At Belfast, Ireland, on November 15, 1797, at age twenty-six, Maria wed a fellow imperialist, George Nugent, a Member of Parliament and field marshal in the British army. She began married life by balancing domestic demands with George's military postings during the Napoleonic Wars. Upon George's promotion to lieutenant governor and island commander in chief, the couple traveled from Portsmouth, England, aboard the frigate H.M.S. *Ambuscade* on May 25, 1801, and journeyed through Martinique to Spanish Town, Jamaica, on July 29, 1801. Anticipating an island invasion, she declared her faith in the British navy, despite England's loss of the American Revolution: "The security of this island depends mainly on our superiority at sea and the vigilance of our squadrons" (Nugent, 1966, xx).

The couple settled at Old Kings House in Spanish Town and began the task of securing the island and its colonial investments in sugar planting. After launching a diary the previous April 1801, Maria directed daily entries to her new home and the oppressive mosquitoes, odor, and heat. She gasped, "I never felt anything like it in all my life" (ibid., 20). Amid relaxed decorum, on March 5, 1802, she mounted a pony and, with George, toured homes of the island notables. On October 12, she bore son George Edmund, followed on September 8, 1803, by daughter Louisa Elizabeth.

Becoming a Creole

In contrast to relaxed, affable Jamaicans, Maria presented a vain, somewhat self-centered air and frequently ordered dresses from London suitable to her social class. Before a social event, she declared, "I put on my smartest dress with a gold tiara and white feathers, and made myself look as magnificent as I could" (ibid., 57). She allotted petticoats, gowns, and accessories to house maids to make them presentable for special occasions. Subconsciously, she worried daily about the spread to Jamaica of Haiti's anti-colonial revolution and riot, which boosted dictator Jean-

Jacques Dessalines to emperor on October 8, 1804. Her fears of rebellion proved prophetic on April 1, 1805, when Jamaica incurred three periods of martial law, ending on June 22. In perilous confrontations, she vowed optimism: "For the Time we remain here we will console ourselves by being as jolly as possible. We returned yesterday to this charming Place all in high Health & Spirits" (ibid., 280).

To her credit, Maria adapted to a sweet- and meat-rich diet, beginning each day with an island breakfast of "cassava, cakes, chocolate, coffee, tea, fruits, all sorts of pigeon pies, hams, tongues, rounds of beef" (ibid., 77). At the residence, she regretted being on constant display to black domestics and dismissed as pagan local black involvement in Jonkonnu (or Junkanoo), an annual parade derived from the annual West African yam festival. Along with conservative notions of attire, diction, and deportment, she imported preconceptions about the Church of England and the necessity for converting islanders to Anglican piety and conservatism.

A Social Crusader

Maria found black slavery troubling, but proposed that hiring Christian overseers of spotless character was the best way to ameliorate sugar plantation conditions for lazy, undependable "blackies" (ibid., *passim*). She disapproved of forcing workers to endure long hours of stirring sap over a boiler and the amputation of limbs crushed in cane mills. In her journal, she despised the chaining of laborers and declared, "I would not have a sugar estate for the whole world!" (ibid., 86). Even more, she criticized illegitimate births among the black women who served as "cheres amies" and "favourite Sultanas" of their white despoilers (ibid., 40).

Critics note the unusual change in Maria's attitude from thoroughly British to Creole and her willingness to open a plantation ball by partnering with an old African slave. She remarked, "The women were all dressed with a variety of trinkets and finery . . . very fantastically" (ibid., 101). Of Jamaican dance, she reported it "exactly like that of negroes at Christmas, and their military manoeuvres seemed to consist entirely of ambuscade" (ibid.). She added details of Koromantee flute playing, crude instruments, and the drinking of sangaree, a wine beverage.

On June 28, 1805, Maria boarded the *August Caesar* and sought rehabilitation for her older children in England from Jamaican indolence and patois. Passing the Grand Cayman on July 6, she was relieved to reach London two months later and to reside at Stowe. At age forty, she moved to India with her husband, the newly appointed commander later promoted to baronet. Because of separation from her toddler daughter Emily and infant son Charles Edmund, born June 15, 1811, in Calcutta, she incurred physical debility and depression, but continued daily notations until November 1814. In late 1815, the family reunited at Westhorpe House in Buckinghamshire, England. Five years after her death at Little Marlow at age sixty-three on October 24, 1834, the Caribbean and Indian diaries set in Jamaica and India reached print as *Lady Nugent's Journal*.

Source

Mukhopadhyay, Priyasha. "Lady Nugent's East India Journal." *Journal of Colonialism and Colonial History* 1:2 (2016).

Nugent, Maria. *Lady Nugent's Journal of Her Residence in Jamaica from 1801 to 1805.* Kingston: Institute of Jamaica, 1966.

P

PARSONS, ELSIE CLEWS (November 27, 1875–December 19, 1941)
Feminist researcher, lecturer, folklorist, and author Elsie Worthington Clews Parsons combed the Caribbean for ethnographic clues to culture. She collected and analyzed New World verse, songs, chants, adages, and riddles from the West African diaspora, particularly in the Antilles and Bahamas. A proponent of individualism and women's liberation, she wrote and lectured on the value of free expression to both genders and the importance of male–female partnerships. Her objective exploration elevated the role of women of all ethnicities as culture bearers.

A New Yorker born to elitist Lucy Madison Worthington and English stockbroker and attorney Henry Clews, Elsie lived part-time with her parents and brothers Henry and Robert at the Rocks, a summer mansion in Newport, Rhode Island. Rather than follow the debutante track of the prestigious heiress, she attended Barnard College and, in 1896, joined the staff as lecturer in the sociology department. She completed a doctorate in anthropology from Columbia University in 1899.

After marrying U.S. congressman Henry Parsons on September 1, 1900, in Newport, Elsie lost two infants at birth. She reared Lissa, John Edward, Herbert, and Henry McIlvaine "Mac" Parsons at Stonover, the family farm in Lenox, Massachusetts, and Henry's inherited homestead in Rye, New York. Academic field research took her to the Philippines, Gibraltar, northern Africa, Greece, Mexico, Guatemala, Peru, and Ecuador. At each venue, she focused on elemental ethnology—game songs, dances, rituals, sorcery, clowning, and masking.

World Survey

While writing articles for *The Masses*, *The Nation*, and *Century*, Elsie published a sociological treatise, *The Family* (1906), and, under the pen name John Main,

wrote monographs on gender, conventionality, and marriage. At age thirty-six, she resolved to travel alone to rid her sojourns of tourism and to sail, swim, and camp freely on beaches among native islanders. In *Fear and Conventionality* (1914), written under her own name, she exhibited an interest in social mores of islanders at Tonga, the Solomons, Andaman, and Torres Straits, a scientific method of limiting influences in a terrain circumscribed by the sea. Her Caribbean research constituted the first serious look at West Indian black culture. Aboard the *Heather* and *Sundog*, she surveyed Nassau in the Bahamas and the specific lore of Bimini, Green Turtle Cay, Harbour Island, and New Providence.

In February 1912, Elsie recorded *anthums* (spirituals) during pre-Lenten festivals and weddings in Clara and Samana Bay in the Dominican Republic. She concluded that islanders of the former Santo Domingue maintained the most African culture in the New World diaspora. Upon departure to the Bahamas, she continued receiving stories by mail from Andros islanders, a people she described as "the least visited of whites of all the more settled islands in the Bahama group" for their population of 99.99 percent nonwhite (Parsons, 1918, ix). Of the area's background, she characterized Andros as "a dump-heap . . a place of refuge for the restless, or a resort for the ambitious" (ibid.). At the Hampton Institute, a research center in Hampton, Virginia, archived knowledge of black, Indian, and Creole customs informed her lectures.

To contribute to the history of civilization, the human mind, and elemental rhythms of living, Elsie returned to the Bahamas in 1916, where she gathered the world classic motif of "Cinderella" and variants of West African Anansi the spider tales and formulaic Tar Baby and Jack (or Jock) tales. Paying a penny or two to each performer, ranging in age from twelve to seventy, she listened to residents talking "ol' storee," a term equivalent to the Angolan *musoso* (fable). Tellers blended animal cycles of "Boukee (a trickster hyena) and B'o' Rabby (Brer Rabbit)" with personalized extemporaneous delivery, epitomized by the dance steps of Pa Black, a master teller from Jamaica and Andros (ibid., x). For "sings," Elsie inscribed musical phrasing for such lengthy song cycles as "The Sunday Bird," "The Baboon's Sister," and "Fasting-Trial."

In conjunction with expression in music, gesture, and costume color, Elsie declared dialect storytelling an art form and the provenance of literature and standardized language. She published a first overview of West Indian lore in *Folk-Tales of Andros Island, Bahamas* (1918), a collection of 115 examples involving vernacular religion, shape-shifting, and night-flying vampires derived from precolonial originals. She appended a list of fifty-five tellers, many interrelated by blood or marriage. Following a stint teaching at the New School for Social Research in New York City in 1919, she edited the *Journal of American Folklore* and chose folk narrative as the introit to cultural anthropology.

Elsie began a new survey in 1920 with the Alaskan Inuit and Santo Domingans. She researched oral tradition among the Tewa, Pueblo, Hopi, Navaho, Acoma, Kiowa, Keres, Caddo, Zapotec, Laguna, Pima, and Zuñi and in Cape Verde and the South Carolina Sea Islands. At her father's death in 1923, she inherited some

$7 million, which she used to underwrite field exploration. She traveled by two-masted schooner, the *Malabar V*, to tour Bermuda and Spain and study the Micmac in Nova Scotia.

Return to the Indies

From February to April 1924, Elsie began a Caribbean trek with poet Robert Herrick that took her to Martinique, Trinidad, Barbados, the Grenadines, and St. Lucia by mail boat and tramp steamer to collect French and English folk ditties, tunes, and variants of the West African tarbaby story. She had fond memories of living at Dolé-les-bains, Guadaloupe, and at the harbor of Portsmouth, Dominica, where she surveyed evidence of obeah and viewed the *dansé loi* (danced law). At Anguilla, she regretted that the church and state had suppressed folklore in the Leeward Islands. To further her aims, she befriended dockworkers and learned to interpret "old time saying so" (proverbs) and to write patois. For translating French Creole, she relied on woodcutter Felix Murdock of Morne Rouge, Martinique, and queried storytellers and children about *tim tim* (riddles).

Word spread of Parsons's interest in local lore. Volunteers crowded her two-room cabin to present examples of foodways, crafts, body language, attire, habit, and beliefs. For singsong tales, she recorded performances on phonograph. Some males blushed to repeat "man's tales," the risqué stories denied to polite women. In Port-of-Spain, Trinidad, she learned French Creole from bilingual longshoreman Tony Andrade, who proved to be a skilled riddler. Her conclusions about all folklore explained the need for lingual heritage as a buffer against change.

A Return to the Indies

Widowed on September 16, 1925, Elsie continued field research in Khartoum by recording Arabian folk tales from Sudan and Egypt. A cruise in November 1926 took her to Dominica, Haiti, and Saba to recover English stories, but only French narratives in Les Saintes and Marie Galante. She made meticulous notes on tag endings: "He step on a pin, and the pin ben'/And now my story is end" (ibid., 95), a convention found in coastal South Carolina and Georgia, the Bahamas, and Surinam. The expedition ended in Cuba and left her ill with a kidney infection. She observed the Kiowa in 1927, funded research on Dahomean culture in Surinam, and took notes in Mexico in 1930–1932.

In Elsie's last decade, she wrote a masterwork of commentary, culminating in 1936 with *Mitla: Town of the Souls* and the three volume *Folk-Lore of the Antilles* (1933–1943). For the latter, she collected stories unique to the islands:

Anguilla	Lion Waves Both Hands
Antigua	He Sings to Make the Old Woman Dance
Dominica	Skin, Skin, Why You Burnin' Me, Skin?
Grenadines	Foot Stinks!

Guadeloupe	Moon Cheese
Haiti	The Good Child and the Bad Child
Martinique	Rabbit Went to Ask God for a Little Bit of Wisdom
Montserrat	Jock and the Beanstalks
Nevis	Playing Dead Twice on the Road
Saba	Children in the Woods
St. Bart's	Exchanging the Caps
St. Croix	Dumpling and Goathead
St. Eustatius	Can a Bull Give Milk?
St. Kitts	Salt, Butter, and Pull-my-ear
St. Lucia	Old Lady and Her Wee Wee Goat
St. Martin	Can Poached Eggs Hatch?
St. Thomas	Half Past One When She Left Jerusalem
St. Vincent	King Rufus Gambles With the Devil
Trinidad	Cricket, Fortune-teller

Her list of interviews named storytellers at Tros Rivières on Grand Anse, Grenada; Vieux Fort, St. Lucia; Basseterre, St. Kitts; and Point-à-Pitre and Pont Soldat, Guadeloupe. She was still chairing the American Anthropological Association when she died suddenly of kidney failure on December 19, 1941, at age sixty-six. Her work and philanthropy set higher standards for women in anthropological fieldwork and encouraged the archiving and analysis of West Indian culture.

Source

Deacon, Desley. *Elsie Clews Parsons: Inventing Modern Life.* Chicago: University of Chicago Press, 1999.

Parsons, Elsie Clews. *Fear and Conventionality.* New York: Knickerbocker Press, 1914.

———. *Folk-Lore of the Antilles, French and English, Part I.* New York: American Folk-Lore Society, 1933.

———. *Folk-Lore of the Antilles, French and English, Part II.* New York: American Folk-Lore Society, 1936.

———. *Folk-Tales of Andros Island, Bahamas.* Lancaster, PA: American Folk-Lore Society, 1918.

PETERSEN, ARONA (1908–1995)

A folklorist, dancer, lecturer, painter and sculptor, and West Indies chef and food writer, Arona Saunders Petersen won love and admiration from Caribbean fans, who called her "Aunt Ronie." A native of St. Thomas, she was born on December 10, 1908, to Rebecca Hendricks and Joseph Saunders and learned in childhood to appreciate all island plants, which had some unique remedy, fragrance, or nutrition to offer. She trained in 1920 at home in Santo Domingo in herbal curatives and bush tonics, serving molasses fruitcake with guava berry tea and seasoning with bari-bari (amaranth) or papalolo leaves (dasheen or taro), a blend of fish, pork, hot

pepper, and greens to yield West Indian callaloo, an iconic West Indian stew. She accompanied servings with a reminder that the stew supplied a survival entree to Africans who donated regional ingredients to the dish, a cooperative on a par with the making of legendary stone soup. She reported to an interviewer from the *New York Times*, "Everyone who chipped ingredients into the communal pot could share in the dish that resulted" (Lyons, 1985).

Kitchen lessons ended in 1922 with Rebecca Saunders's death. After Arona married Ludvig Alexander Petersen, a Danish immigrant to the Virgin Islands in 1935, her career in food management took her to Fort Buchanan, Puerto Rico; Hillside Way (or the House with the Green Roof), a catering service and restaurant in St. Thomas; and fountain management in a department store in New York City. Familiar with folk music and dance during travels in the Caribbean, the United States, Surinam, Puerto Rico, and Costa Rica, she assembled the Folkloric Dancers and wrote of her gleanings in a dialect column in the *Virgin Islands Daily News*. One of her essays noted the surfeit of island rum, which families used to wash the dead. At an art and antiques store comanaged with her son, Ken Petersen, a fellow sculptor, she served a standard menu of *funchi* (corn bread), johnnycake (cornmeal flatbread), pâte, red pea soup, and home-churned ice cream. In 1971, the Smithsonian Institution applauded Arona for her melding of recipes with New World folklore.

Widowed at age sixty-four, Arona developed a fan base for her culinary techniques for herring gundy (pickled fish pâte), turtle stew, taro soup, and saltfish salad and prepared on television by traditional method a stuffed breast of veal. After a trip to Central American to examine how terrain influences cuisine, she published *Herbs and Proverbs of the Virgin Islands* (1974), a collection of adages that reminds the young the "New broom sweep clean, but old broom know the corners" (Rahe, 1990). She followed with *Kreole Ketch N' Keep: A Collection of West Indies Stories* (1975), a compendium rich in rhetorical authenticity. Her writing illustrated the use of such island idioms as *cutting the cards* (prophesying personal griefs), *roo-go-doo* (uproar), *pistacle* (muddle), and *shu-shu* (to gossip). Admirers patronized the bistro in her home and the Pit Stop restaurant in Nisky.

Arona's platform presentations at Charlotte Amalie to the College of the Virgin Islands asserted her beliefs about West Indian traditions and diet and won her the 1978 St. Thomas Business and Professional Women's Woman of the Year. She extended her oratory to the St. John Historical Society in 1982 and to a *National Geographic* research team, the Montessori School, and in-service training for the Department of Education. On June 19, 1983, she accepted the Carlos Cook Achievement Award, a citation honoring black entrepreneurs. At the Man and His World Festival in Montreal, she drew a crowd to the U.S. pavilion to taste johnnycakes. Some stayed to sample callaloo, curry, and shrimp and rice. Of her popularity, she laughed, "All the talk was about the limbo dancer and the mono jumbo until I got started. They expected something good so I had to live up to it" (Petersen, 1990, 204).

At age eighty-two, Arona issued *Food and Folklore of the Virgin Islands* (1990), the impetus to a foundation preserving West Indian folkways through scholarships

and the media. The text, filled with fables, recipes, and earthy wisdom, established the atmosphere of oral tradition in storytelling and kitchen lore. She shared an opinion on the Americanization of the Danish West Indies after 1917 in an editorial declaring islanders blessed by "fortitude, enduranse, pride, value, self-respeck and respeck fo udders, a firm belief in God dat never falters" (Bastian, 2003, 58). She died in March 1995 at age eighty-seven. On January 13, 2005, the Carabana Ensemble Theater at Cinnamon Bay, St. Croix, began a fourteen-week presentation of playwright Clarence Cuthbertson's bio-drama *Arona*.

Source

Bastian, Jeannette Allis. *Owning Memory: How a Caribbean Community Lost Its Archives and Found Its History.* Westport, CT: Libraries Unlimited, 2003.

Lyons, Richard D. "Caribbean Festivals Bring Out Callaloo," *New York Times* (1985).

Petersen, Arona. *The Food & Folklore of the Virgin Islands.* V.I.: self-published, 1990.

Rahe, Elizabeth. "Native Touch Arona Petersen Has Been Called a Symbol of the Best of the Old-time Virgin Islands," (Deerfield Beach, FL) *Sun Sentinel* (5 July 1990).

PRIMUS, PEARL (November 29, 1919–October 29, 1994)

Trinidadian anthropologist, essayist, solo dancer, actor, and choreographer Pearl Eileen Primus enhanced the presence and significance of Afro-Caribbean dance on world stages. Born on November 29, 1919, in Port of Spain, to Emily Jackson and Edward Primus and a large extended family from Aruba, Grenada, Trinidad, and Carriacou, she moved to New York City at age two with brother Edward and excelled at advanced courses and athletics at Hunter High School. During biology and premed studies at Hunter College, at age twenty-one, she discovered the thrill of acting under Franklin Roosevelt's New Deal program. On scholarship as the first black pupil, she trained on the Lower East Side with the New Dance Group and paid 10 cents per class to study with Trinidad native Beryl McBurnie.

At museum, libraries, and churches, Pearl researched the basis of African ritual and art and picked cotton with migrant workers to understand Southern black culture. Unable to find work as a lab technician, she labored at clerking, welding, and switchboard operation before turning to dance. She choreographed *African Ceremonial* for presentation on Valentine's Day, 1943, at the 92nd Street YMHA. From nightclub work at Cafe Society Downtown in May, she advanced to Madison Square Garden for the Negro Freedom Rally in June, to entertaining U.S. troops, and to Carnegie Hall in December to perform for First Lady Eleanor Roosevelt. Following the success of *Jim Crow Train* (1943), Pearl premiered a major work, *The Negro Speaks of Rivers*, in 1944 on Broadway and began teaching classes for the New Dance Group.

The Black Experience

With a background in Negro spirituals and the Jim Crow era, Pearl's major contribution to historical dance, *Strange Fruit* (1945), surveyed a lynching through tortured solos. From commentary on sharecropping miseries in *Hard Times Blues*, she sought roles in *Showboat* and *Caribbean Carnival* and progressed to the part of witch doctor in *Emperor Jones* (1947) and an essay, "To the Lands of Drum Throb and Dance," for the *Washington Star*. In 1950, she married her first husband, film director Yael R. Woll, a war veteran.

On a $4,000 Rosenwald Fellowship, Pearl traveled Angola, Gold Coast, Cameroon, Senegal, and the Belgian Congo and received Liberia's Star of Africa. On the border of Benin, western Nigerians welcomed her as *omowale*, the child returning home. She taught diaspora techniques at universities in Washington, D.C., New York, Georgia, New Jersey, and Massachusetts. After a divorce, in 1954, she married her partner, Trinidadian choreographer Percival Sebastian Borde, father of Onwin Sebastian Borde, who later arranged scores for his mother's performances.

The Scholar-Dancer

With details from research for an MA in psychology and a visit to Liberia, in 1959, Pearl created *Fanga*, a spiritual communication with sky and earth. In addition to writing dance textbooks and recording *Pearl Primus' Africa* (1971), she codified techniques of ritual dance and cofounded the Liberian Konama Kende Performing Arts Center, named for a promoter of Afro-Caribbean dance. Her global activism encouraged dance company tours from Gambia, Guinea, and Senegal into sophisticated venues in Europe, Britain, and the Americas.

In 1978, Pearl completed a doctorate in anthropology from New York University by dancing her dissertation and established "Earth Theatre" at the Dance Language Institute in New Rochelle. To comment on Birmingham church bombings on September 15, 1963, she choreographed *Michael, Row Your Boat Ashore*. In retirement in 1991, she received from President George H. Bush a National Medal of the Arts. Ill with diabetes, she died in New Rochelle on October 29, 1994, at age seventy-four.

See also Beryl McBurnie.

Source

Schwartz, Peggy, and Murray Schwartz. *The Dance Claimed Me.* New Haven, CT: Yale University Press, 2011.

PRINCE, MARY (ca. 1788–1833)

Autobiographer Mary "Molly" Prince James achieved self-manumission from bondage and promoted abolitionism by telling her life story in *The History of Mary Prince, a West Indian Slave, Related by Herself*. She asserted, "The man that says

slaves be quite happy in slavery—that they don't want to be free—that man is either ignorant or a lying person" (Prince, 1831, 24). Her candid history of slavery in the West Indies helped the British Parliament pass the Slavery Abolition Act on August 28, 1834. The law ended abduction of Africans and sale and bondage of slaves throughout the British Empire.

Born to two of the 5,000 slaves in central Bermuda around 1788, Mary grew up at Brackish Pond in Devonshire Parish. Her three sisters—Dinah, Hannah, and Rebecca—and seven brothers were the children of Prince, a sawyer owned by shipwright David and Frances Trimmingham, and the unnamed domestic of Charles Myners. She passed in infancy to Captain Darrell, a womanizer and rapist, and became the body slave of Betsey Williams, Darrell's granddaughter. At the Hamilton slave market in 1800, Mary moved to new owners Captain John and Mary Ingham of Spanish Point to the north. Under their control she endured lashings and fist beatings.

The Slave's Life

"Going from one butcher to another," at age eighteen, Mary became the bondswoman of a salt producer on Grand Turk, where she dived for stones in the surf and stood barefoot in brine from 4:00 a.m. until 9:00 p.m. (ibid., 11). In her early twenties, she survived pummeling and labor in a laundry at Cedar Hills, but cringed at having to bathe her naked master. In 1815, John Adams Wood imported Mary to St. John's, Antigua, home to 32,150 slaves. Renamed Molly Wood, she worked as babysitter and domestic despite worsening arthritis and agreed to a sexual liaison with Captain Abbot.

The Wood family's brutality extended to caging Mary and locking her in an outhouse. On free time, she earned cash for washing laundry, raising pigs, and selling coffee and yams to ship captains. As a member of the Moravian Church, founded in September 1756 by Samuel Isles to convert black slaves, she attended literacy training led by three women. In a Moravian ceremony at Christmas 1826, she wed Daniel James, a cooper and carpenter whose free status outraged the Wood family because they had no right to claim his offspring. He could do nothing to protect his wife, who suffered threats and abuse as well as joint pain and diminished vision.

Freeing Herself

During a squabble with her owners in 1828, while they enrolled their son in a London school, Mary seized freedom under British law on August 18 and sought aid from Moravian missionaries in Hatton Garden. As servant to Scots activist Thomas Pringle, an officer of the Anti-Slavery Society in Aldermanbury, and domestic for the Forsyths at Margate, in November 1828, she joined a movement to convince Parliament to liberate blacks in the West Indies. Before the Birmingham Society for Relief of Negro Slaves, Mrs. Pringle testified to the flogging scars on Mary's back as evidence of inhumanity in the British Caribbean.

With Pringle's encouragement, Mary dictated her autobiography to Canadian pioneer Susanna Strickland and published it simultaneously in London and Edinburgh in February 1831. The first biography of a black female, the story preceded by one month agitation among Antiguan slaves over the abolition of Sunday markets. The book sold out three times within the year. While Mary recovered from arthritis and edema in February 1833, Pringle supported her, although he suffered tuberculosis and lived only ten more months. In March 1833, she testified during litigation of libel charges claiming that abolitionists fabricated her story. Pringle died at age forty-five; Mary disappeared from history at age forty-three.

Source

Prince, Mary. *The History of Mary Prince.* London: Wesley & Davis, 1831.
Wajid, Sara. "They bought me as a butcher would a calf or a lamb," (Manchester) *Guardian* (19 October 2007).

R

RICHARDS, LAURELLE "YAYA" (1955–2010)

St. Martin poet, seamstress, lecturer, storyteller, and folklorist Laurelle Richards, beloved as Yaya or Red Bird, captured the soul of African griot folk narrative. Born on Anguilla on April 28, 1955, she was the eldest of nine children born to Elvira Bryan, a domestic at La Samanna Hotel in Marigot, and Albert Richards, a construction contractor. With brothers Ferdinand Richards and Lorenzo Roberts and sisters Rose-Marie, Ruzette, Anita, Carmen, Adrienne, Priscille, and Josette Richards, she grew up outside St. Louis at Freetown in west central St. Martin. While attending the Marigot Girls School, in 1969, she completed certification in sewing, the source of her famous story frock. Two years later, at age sixteen, she quit school to help support her siblings.

By age seventeen, Laurelle worked in Mount O'Reilly as pizza maker and waiter. Two years later, she took her mother's hotel job after Elvira's death in 1974. Widowed at age thirty-three, Laurelle drove Taxi 671 and continued doing maid's work to support her five children—Laurent "Tash" Richards and Mitchel, Martial, Laurellye, and Hanna Benjamin. In 1990, she promoted traditional foods, herbalism, and carnival costuming by establishing the Cultural Women Association of Rambaud-Saint Louis.

Lecturing came naturally to Laurelle in 2002, when she launched a series of verse recitations on "The Frock" for UNESCO Mother Language Day. She embraced S'Maatin English, the dialect of home, to characterize the style and meaning of her colorful dress. To perpetuate island celebrations and heritage attire, in 2006, she chaired the Fête Association. Her performances included a part in Eve Ensler's feminist play *Vagina Monologues* and, weeks before her death, in a cultural retreat at Friar's Bay.

When Laurelle died suddenly at Great Bay, St. Martin, on May 26, 2010, at age fifty-five, mourners and Lions Club members held a feast of heritage foods in St. Louis under the old tamarind tree. Her posthumous *The Frock & Other Poems* featured a painting of her patchwork gown completed by Roland Richardson. The contents list "Silk Cotton Grow," "Precious Black Woman in Patchwork," "Value of a Woman," and "The Salt Pond," a salute to island seasoning makers at Grand Case Salt Pond. A review in the *Bahamas Weekly* applauded the author's geographical details, vibrance, and expression of Caribbean identity "essentially representative of mother tongue and mother culture at work" (Richards, 2011). Friends celebrated Laurelle's book in February 2011 at the Marigot Waterfront for its affirmation of collective memory and geographic identity.

Source

Richards, Alex. "Nature Is Not Innocent in the St. Martin Yard of Yaya Richards," *Repeating Islands* (27 May 2011).

Sekou, Lasana M. "Laurelle 'Yaya' Richards Was Herself a 'Community Center,'" *St. Martin News* (30 May 2010).

RICHARDSON, CAROL (fl. 1980s–2010s)

Quilter, blogger, and outdoor artist Carol Richardson settled on Anguilla in view of Crocus Bay to nurture an art commune at Crocus Hill. Formerly immersed in pastel and oil painting, in 1981, Carol completed her education at Coppin State University in Baltimore. She departed a career in nursing to open a gallery in St. Thomas with Anguillan husband Walter Richardson, a tile maker. They reached Anguilla on July 4, 1987. Permanent settlement in June 2001 required the remodeling of the home of Walter's mother, Miss Jimmy, who built it on two acres of Lower Valley in 1937 without running water or electricity. Carol adorned the cottage with varied tiles, landscaped plants, and a rock stack wall.

At Estate Hope Art Studio on Crocus Bay in central Anguilla, Carol hand sewed bed coverings, couch throws, handbags, baby and children's coverlets, and wall hangings featuring island themes and hues as well as heritage patterns. For materials, she valued oddments for a humanoid sculpture as well as African cottons, linen, rayon, and silk for the title works "Moon over St. Martink," "Noah Lands in Anguilla," and "Sweet as Sugar Cakes." To encourage crafts, she opened Miss Jimmy's Artist Retreat, a rental cottage, deck, and studio on Roaches Bay near Carol's daughter Dawn.

Speaking for the entire island, Carol explained her artistic philosophy in a mission statement:

> To introduce you to Anguilla through your artist eye, as our beauty is in our people, our culture and our lifestyle. And to provide artists with a comfortable working atmosphere while enjoying island life, and to know the real Anguilla, to be with and among us and contribute to our rich and growing art community. (Richardson)

She returned to Baltimore July 18–20, 2008, to attend the Artscape Festival and reunite with daughter Dawn, a barkeep at Mount Royal Tavern. With partner Ann Phelan, Carol hosted an art retreat in June 2011.

Source

Richardson, Carol. "Miss Jimmy's Artist Retreat on Roaches Hill," www.anguilla-beaches.com/miss-jimmys-artist-retreat-on-roaches-hill.html.

RODRIGUEZ DE TIO, LOLA (September 14, 1843–November 10, 1924)

Puerto Rico's famed poet Dolores Rodríguez de Astudillo y Ponce de León, later known as Lola Rodriguez de Tio, inspired nationalism through her revolutionary verse and national anthem. She was born to a family of three siblings in San German on September 14, 1843, the children of an aristocratic mother, Maria del Carmen "Carmita" Ponce de Leon y Martinez, and magistrate Sebastian Rodriguez de Astudillo, founder of a state law school. From free reading and home schooling, she became an expert on the verse of Augustinian writer Fray Luis de Leon and developed libertarian ideals and support for abolitionism and feminism.

After marriage at age nineteen to politician Bonocio Tiuo Segarra, Lola gave birth to María Dolores Elena Patricia "Patria" Tió Rodríguez de Sánchez, a noted intellectual writer and poet. Lola opened a book importation business and submitted essays and reviews to newspapers. While living at Mayaguez, she completed a first collection, *Mis Cantares* (My Songs), passionate poems illustrating her strong sense of self. Fidel Castro cited her most moving lyric: "Cuba y Puerto Rico Son de un pájaro las dos alas" (Cuba and Puerto Rico are as two wings of the same bird, they received flowers and bullets into the same heart) (Dorfman, 2016).

In 1877, for their demand for island independence, Lola and her husband entered exile in Caracas, Venezuela, and opened a salon welcoming other freethinkers. Precipitating the flight from home, she composed a controversial *danza*, *La Borinqueña*, Puerto Rico's national anthem, calling:

> We no longer want despots,
> may the tyrant fall now;
> The unconquerable women
> also will know how to fight. ("La Boriqueña")

The government authorized the anthem in July 1952 with lyrics less insistent on machete and cannon violence as means to liberate Cuba and Puerto Rico.

The family returned to Puerto Rico and established a magazine, *La Almojabana* (Cheese Bread). A second banishment in 1887 for publication of *Mi Libro de Cuba* (My Book of Cuba) and the ode "Nochebuena" (Good Night), a salute to political martyrs, forced the couple to flee to New York. At her apartment, she welcomed Hispanic New Yorkers and backed Cuban freedom fighter José Martí. The most

famous verse, "Cuba y Puerto Rico Son" (Song of Cuba and Puerto Rico), asserted her views on separatism.

Lola traveled between two island homes until her expulsion from Havana at age forty-nine. In addition to co-forming the Cuban Revolutionary Party, on repatriation to Havana, in 1899 following the Spanish–American War, she established the Cuban Academy of Arts and Letters in 1901 and issued pro-Cuban and Puerto Rican verse. A banquet in 1919 embraced the poet for reciting "Cantos a Puerto Rico" (Stanzas to Puerto Rico). After she died in Havana on November 10, 1924, at age eighty-one, Puerto Ricans lauded her for suggesting the color scheme of the island flag—a blue triangle with single star on a field of three red stripes and two white stripes.

See also Juana Borrero.

Source

Dorfman, Zach. "Castro's Legacy in Puerto Rico," www.foreignaffairs.com/articles/cuba/2016-12-14/castros-legacy-puerto-rico.

"La Boriqueña," http://welcome.topuertorico.org/bori.shtml.

Leonard, David J., and Carmen R. Lugo-Lugo, eds. *Latino History and Culture: An Encyclopedia.* New York: Routledge, 2010.

ROSE, CALYPSO (April 27, 1940–)

Composer and singer Calypso Rose, a breakthrough artist in a man's profession, claims a six-decade career in writing and performing calypso and soca songs. Stressing witty lyrics, she produces vocal albums backed by infectious trumpet, guitar, keyboard, and percussion. A fisherman's daughter born Linda McCartha Monica "Cartey" Sandy-Lewis in Bethel Village in southwestern Tobago on April 27, 1940, she got her name in honor of General Douglas MacArthur. Of her family tree, she most revered an Afro-French great-grandmother, whom enslavers snatched from French Guinea and sold in the West Indies.

A church singer who idolized gospel diva Mahalia Jackson, Rose grew up in the environment of Spiritual Baptists, an Afro-Christian tradition led by her father. Until 1949, she resided in a two-bedroom cottage shared by a nineteen-member family. Dissension over her singing at carnival halls, rum shops, and dance halls caused her to move to Barataria, east of Port of Spain, Trinidad, to the home of an aunt and uncle, who encouraged her union with Seventh Day Adventists. At the San Juan Government School, she soloed with the choir and taught herself guitar and cuatro, a four-string instrument similar to a guitar. In 1958, she survived a vicious gang rape that made her fearful of coitus.

A Female Pioneer

While working in a factory and as a nanny in Woodbrook, in 1955, Rose wrote her first song, "Glass Thief," about a man robbing an old women of her glasses. With an

androcentric art form, at age twenty-three, she defied gendered tradition and traveled the West Indies, performing at Grenada, St. Croix, St. Kitts, and Barbados. In St. Thomas, she won renown for the life-affirming songs "Cooperation" and "Fire in Me Wire," a calypso classic available in nine languages. Her unique take on island history fused African, Central American, and West Indian influences, the source of her onstage dashikis. In 1967, she joined Bob Marley's Wailers in New York at the Grand Ballroom. Her soca hit "Gimme More Tempo" (1977) made her the first woman to win the Trinidad Road March Competition, which coincided with a fifteenth-year celebration of the independence of Tobago and Trinidad on August 31, 1962.

Rose settled in Queens, New York, in 1983, studied criminology, and joined the auxiliary police. She began a peripatetic life of returning to Tobago annually to renew her Afro-Caribbean origins for the songs "The Action Is Tight," "Do Dem Back," "The Balance Wheel," and "Gun Play on the Parkway." Her singles "No Madame," "Wah She Go Do," and "Woman Smarter" saluted female empowerment and progress toward respect and equality, particularly for domestic workers.

Representing Women

Rose has developed and changed her program with the times. She was the first Calypsonian to set gospel to an island rhythm. Her long list of hits included folk ballads, reggae, jazz, ska, new dance rhythms in "Leh We Jam," African themes in "Voodoo Lay Loo" and "Ju Ju Warrior," and rhythm and blues, the focus of "How Long." In honor of the singer's loyalty to island needs and tastes, in 1999, the assembly voted to name a new medical center the McCartha Lewis Memorial Hospital.

A survivor of two heart attacks, broken ribs, diabetes, ear damage, and breast and stomach cancer, in 2011, Rose became the focus of a documentary, *Calypso Rose, Lioness of the Jungle*. A four-decade compendium, *Calypso Rose, Queen of Calypso for 40 Years* (2016), reflected on her command of island vocals. A list of twenty-two honoraria, beginning in 1978, summarized recognition to the singer in Benin, Belize, Liberia, Germany, Paris, Toronto, Miami, Los Angeles, and the Smithsonian in Washington, D.C. She achieved a diplomatic passport and the World Music Album of the Year 2017 award in France for the CD *Far from Home*. For her one-woman concert *SoCalypso* in Port of Spain, she promoted nonviolence toward women and girls, the subject of "Abatina" and "Leave Me Alone," an anti-abuse campaign launched on February 1, 2017.

See also Beulah Bobb.

Source

"Brutality Not the Answer," (Trinidad and Tobago) *Newsday* (26 February 2017).

"Documentary on Calypso Rose To Be Released," (Trinidad and Tobago) *Newsday* (22 July 2009).

Munro, Hope. *What She Go Do: Women in Afro-Trinidadian Music.* Jackson: University of Mississippi Press, 2016.

ROSS-SHIER, LEILA (November 16, 1886–September 26, 1968)

Organist, choir director, guitarist, and composer Leila Elberta McTaggart Ross-Shier received the admiration of Cayman Islanders for patriotism and musical accomplishment. Born on November 16, 1886, at George Town, Grand Cayman, she was the eldest of the five children of Emily Ann Bodden and William Henry McTaggart, both Caribbean-Scot islanders. Her paternal grandfather, Frederick McTaggart, was born in Campbeltown, Scotland. A two-month-old sister, Emily Lois McTaggart, died in 1903.

Leila married Bay Islander Bentley Augustus Ross of Roatan off the shores of Honduras, father of Leila Emily and Arthur Gently Ross. She devoted time and talents to the Elmslie Memorial United Church on Harbour Drive, where she played organ for worship services and taught guitar to the children of parishioners. For islanders, in June 1930, she produced a national anthem, "Beloved Isle Cayman," composed in quatrains of iambic trimeter. The third and last verse proclaims her love of the peaceful, amicable nation:

> When tired of all excitement,
> And glam'rous worldly care,
> How sweet thy shores to reach,
> And find a welcome there,
> And when comes on the season,
> Of peace, good will to man,
> 'Tis then I love thee best of all,
> Beloved Isle, Cayman! (Wilcox, 2013)

On August 18, 1938, she penned an occasional verse, a farewell honoring the Oxford University Cayman Islands Biological Expedition, an eighteen-week survey of geology, wetlands, and animal and plant life. The four-quatrain poem stated, "We wish you 'Godspeed' as home you go/Starting out on the good ship *CIMBOCO*;/May you find your loves happy and well,/Good news of our isle be able to tell" (Ross). The text acknowledged the islands' first locally owned motorized ship.

After marrying Samuel William Shier, of York, Ontario, an Irish Canadian with ties to Limerick and Belfast, Leila was widowed a second time at age seventy-one in March 1958. A decade later, she died at home on Grand Cayman at age eighty-one on September 26, 1968. A ten-cent postage stamp featured the music to her anthem along with a guitar. When voters authorized the Cayman flag and coat of arms in 1993, the island group claimed her song as the official national anthem. On June 14, 2014, at the celebration of the birthday of Queen Elizabeth II, Leila's granddaughter, Lisa Arch-Scott, performed the anthem.

Source

Ross, Leila E. "Oxford University Cayman Islands Biological Expedition," https://plus.google.com/photos.

Wilcox, Georgina. "Leila Elberta Ross-Shier Composer of National Song Remembered," *Cayman iNews* (22 October 2013).

S

SANCHEZ, MARIA TRINIDAD (June 16, 1794–February 27, 1846)
Activist and flag maker Maria Trinidad Sanchez collaborated with Concepción Bona Hernández, Maria de Jesus Pina Benitez, and Isabel Sosa in designing Santo Domingo's Bandera Nacional (Dominican flag). During the Dominican War for Independence, begun on February 27, 1844, Maria Sanchez served rebels as messenger and partnered with Concepción, a nineteen-year-old kindergarten teacher, on the design for a new flag. The banner hoisted a white cross at center and featured two blue and two red quadrangles in the four corners. Patriots raised the banner at dawn above the gate of El Conde and flew it at sea on the mast of the *Leonor*. Later designs added the national shield at center with the motto *Dios, Patria!, Libertad* (God, Country!, Freedom).

After Maria Sanchez's capture and trial for plotting the assassination of President Pedro Santana, she declined to name fellow activists to end torture and save her life. On Dominican Independence Day, Santana ordered the freedom fighter executed by firing squad. She died on February 27, 1846, at age fifty-one. Drawings and paintings honored her bravery in facing certain death by bullet.

In 1861, Maria Sanchez's younger brother, revolutionary Francisco del Rosario Sanchez, faced the same ignoble execution. A province on the nation's north central coast bears Maria's name, the war's first female prisoner of war and victim. Her flag paired with the U.S. banner during Red Cross campaigns to bolster support during World War I. In 1941, a statue in the capital's Central Park bore her likeness. Her fellow flag maker, Concepción Bona Hernández, the mother of seven children, survived in the new nation until age seventy-six and died on July 2, 1901.

Source

Roorda, Eric Paul. *Historical Dictionary of the Dominican Republic.* Lanham, MD: Rowman & Littlefield, 2016.

SCHAW, JANET (ca. 1740–1800)

Epistolary travel author, cartographer, and upper-class social commentator Janet "Jen" Schaw of Lauriston Yards, Scotland, applied principles of the Edinburgh Enlightenment to her reflections on life in the West Indies. She shipped out of the Firth of Forth on October 25, 1774, with her forty-four-year-old brother Alexander "Sandie" Schaw on board the brig *Jamaica Packet*. As an introit to a sixteen-month expedition to the sugar islands, she passed the Orkneys on November 5 on the way to the Caribbean. A learned third cousin of Sir Walter Scott, she kept a daily account of time in Antigua, St. Kitts, and St. Eustatius before traveling north to the home of her older brother, Robert "Bob" Schaw, a planter in Brunswick northwest of Wilmington, North Carolina.

Born around 1740 to lowland Scots—Anne Rutherford of Bowland and Gideon Schaw, a gentleman farmer and customs agent monitoring salt and imported tobacco—Janet grew up on a fourteen-acre farm with four siblings—Robert, Alexander, Anne, and James. Another brother died at birth in May 1725. Janet remained in Lauriston after the widowing of her mother on January 19, 1772. Following the sale of the family acreage, Janet and Alexander traveled with cousins—eighteen-year-old Frances "Fanny" Schaw, eleven-year-old John "Jack," and nine-year-old William "Billie" Gordon, the children of Frances Hovenden Button Johnston and Anne's brother John Rutherford Sr., a North Carolina councilman and collector of rents. The three siblings had left the Carolinas in 1767 to study in Scotland.

The Journey to Antigua

The southwesterly route took the *Jamaica Packet* through seven stormy weeks at sea, in sight of the Azores, and over the Tropic of Cancer on December 6, 1774. For service on the trip to the Leeward Islands, Janet relied on a maid, Mrs. Mary Miller; Alexander employed Robert, a taciturn East Indian valet. As the passengers departed, they caught a glimpse of the dilemma of renters ousted from the Orkney Islands, the first of underclass migrants whose plight contrasted the bliss that Janet experienced in prominent Caribbean greathouses. The eye-to-eye recognition of class disparity set the tone of subsequent encounters, especially her survey of Antigua's cane-cutters and island children playing naked outdoors.

On December 12, the ship docked at Antigua in an atmosphere of light blue waters of the Caribbean Sea and soft, cool breezes. At St. John's, Janet was relieved to see the barracks, which held 1,000 British soldiers in a place where blacks outnumbered whites eight to one. Her delight in the West Indies encompassed "not a tree, plant or shrub I had ever seen before; the ground is vastly uneven, but not very high; the sugar canes cover the hills almost to the top" (ibid., 74). Before

disembarking, she received from natives "Pine apples, Shadocks, oranges, grapes, guinea fowls, and excellent milk. This last was of all others, to my young friends, the highest treat. We drank Tea and supped in luxury," a status she took for granted on sugar plantations (ibid., 76).

Food highlighted each day's experiences. A courteous welcome at Mrs. Dunbar's upscale lodging house included glasses of sangarie, a drink of watered and spiced liquor with lime juice, and dinner of fish, lamb, kid, pork, and poultry. A Sunday meal accompanied turkey, pigeon, and guinea hens with pickles, pastry, pudding, jelly, fruit preserves, syllabub, floating island, and orange juice. The tropics introduced her to shaddock (grapefruit), granadilla (passion fruit), guava, cassava, and alligator pear (avocado). She enjoyed swimming in a bathhouse and getting a tan, an anomaly among pale English beauties who "never suffer the sun to have a peep at them, and to prevent him are covered with masks and bonnets" to preserve the aristocrat's fine white complexion (ibid., 114).

Essential to the apologist's narration of Caribbean colonialism, Janet described amiable, voluble creole women and genteel families in Antigua and St. Kitts who greeted her with "a kind of gallantry" (ibid., 112). At the estate of Lady Isabella Hamilton, whites maintained close contact with black slaves, who grew vegetables and raised poultry and who processed to the market in white muslin costumes at Christmas. At Dr. John Dunbar's estate the Eleanora, tales of fires, illnesses, and hurricanes informed her of the downside of West Indian residence. She remarked that blacks born in the Indies fared better in tropical epidemics than those abducted from Africa. Her published journal provided a map of Antigua with its six parishes and an inset of the capital city of St. John's. Although 80 percent of British residents died the first year of settlement in the tropics, she intended to reside in St. Kitts, where Alexander found employment as a customs official. The choice of the Anglo-Caribbean milieu as the start of a civil service career drew other Scots to the region.

On the cusp of the American Revolution in revolt against England's Intolerable Acts, Janet spoke the anguish of the ardent British patriot in her diary, *Journal of a Lady of Quality: Being a Narrative of a Journey from Scotland to the West Indies, North Carolina, and Portugal, in the Years 1774 to 1776*. Her Tory opinions lambasted colonial treachery against George III and the motherland. A devout Scots Presbyterian, she scorned licentious sexual relationships between whites and black slaves, which she blamed on "young black wenches [who] lay themselves out for white lovers," then rely on herbal abortifacients to prevent conception (ibid., 112). Trapped in biracial bias, mixed-race children suffered the consequences of illicit coitus and miscegenation. Janet made no comment on the possibility of male-on-female coercion or rape.

Basseterre, St. Kitts

The diarist left Antigua with backward glances and, aboard the brig *Rebecca*, sailed into a hotter zone past Montserrat and Nevis to St. Kitts, Alexander's intended home. Her map of St. Kitts pictured the parishes of St. Peter and St. George and

the bay at Basseterre. On a walk into the hills, she added papaya to her list of agreeable fruits. Less agreeable, she observed overseers wielding whips to discipline the half-naked laborers, male and female, whom she described as an exotic race. To make the best of bondage: "They go up at a trot, and return at a gallop, and did you not know the cruel necessity of this alertness, you would believe them the merriest people in the world" (ibid., 128). Her naive remarks admitted the use of the lash on workers and the threat of serious burns from boiling sap into sugar, but denied that blacks had the mental capacity to suffer "wounds on their mind" (ibid.). On viewing husband, wife, and child separated on the slave block, she interpreted their apathy as indifference to colonialism's destruction of the nuclear family.

On January 19, 1775, Janet escorted the three children on an eight-mile voyage to the lackluster Dutch island of St. Eustatius. The market, tended in a polyglot of languages by Dutch, Spaniards, French, and Jews, offered silver plate, flowered muslin, embroidery, painted silk, hats, gloves, and stockings. Stores of sole, flounder, pickles, and clarets rounded out a dinner of fresh mutton, a tasty celebration of her last evening in the West Indies.

An Abrupt Departure

On a cold February 14, 1775, two months before the battles of Lexington and Concord, the *Rebecca* reached the Carolina coast at the mouth of the Cape Fear River. Although the first glimpse revealed "a dreary Waste of white barren sand," she enjoyed an eight-month sojourn in the environs of Schawfield outside Orton Plantation (ibid., 141). At low points in her stay, she incurred insect bites and fever and ague (malaria). Because of alarming escalations in the revolt against George III, parliament's tax laws, and the enforcement of loyalty oaths, on July 6, two weeks after George Washington took command of the Continental Army, Alexander carried messages from North Carolina governor Josiah Martin to Lord Dartmouth, the secretary of state for the American colonies.

With the three Rutherford cousins, Janet followed Alexander on the war frigate H.M.S. *Cruizer* and transferred to the *George* to cross the Atlantic to the Portuguese port of St. Tubes. After six weeks in Lisbon from December 4, 1775, to January 15, 1776, she reached Edinburgh and, two years later, settled at tony St. Andrew's Square in New Town. Her manuscript, composed as correspondence with a Scotswoman, informed relatives and friends of the family's abortive migration to the West Indies and the worsening of a colonial revolt that forced her home to Scotland. While living in Plymouth, England, with Alexander after he married Fanny Rutherford, Janet met George III and his wife, Queen Charlotte, at the dockyards. Janet died in mid-December 1800 around age sixty. Historians claim her journal as a keen view of the colonial Caribbean and black slavery in the months leading up to the American Revolution.

Source

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SEACOLE, MARY JANE (November 23, 1805–May 14, 1881)

Using skills developed while treating tropical illnesses in Jamaica, an outpost of the British Commonwealth, nurse practitioner, herbalist, cook/nutritionist, and autobiographer Mary Jane Grant Seacole, a free Scots-Jamaican, learned folk healing from in-house teaching by her mother and a female patron. Of devotion to work, her memoir/travelogue observed: "All my life long I have followed the impulse which led me to be up and doing; and so far from resting idle anywhere, I have never wanted inclination to rove. . . . Some people, indeed, have called me quite a female Ulysses" (Seacole, 1857, 2).

After visiting relatives in London at age nineteen, she returned to a cholera epidemic in Jamaica and formulated simples to alleviate suffering. At her boarding-house, she received victims of endemic yellow fever from Kingston's docks. She also hospitalized infantrymen and reserve officers at the military infirmary at Up-Park Camp, headquarters of the Jamaica Defence Force.

Mary Jane was born on November 23, 1805, the daughter of a Scots soldier, Lieutenant James Grant, and a Creole Jamaican innkeeper and operator of Blundell Hall, a rehabilitation center for sick soldiers at 7 East Street in Kingston. She obtained a thorough British education, which included composition of flowing prose permeated with details. Before she wed merchant Edwin Horatio Hamilton Seacole, godson of Admiral Horatio Nelson, on November 10, 1836, she learned nutritional cookery for the sick and observed military doctors and surgeons at work in Newcastle. At the couple's home on Black River, she bore daughter Sally in 1842. Edwin died in October 1844, leaving Mary Jane to single motherhood and a career in medicine and memoir.

Mary Jane's management of Blundell Hall provided hands-on experience in African and Caribbean methods of treating contagion with ginger, lemon, and cinnamon, which she dispensed to patients in Cuba, Haiti, and New Providence, Bahamas. Her apprenticeship proved lifesaving during the 1850–1851 epidemic in which Asiatic cholera felled 32,000 Jamaican islanders—one-third of the populace. Beginning in June 1850, the outbreak spread south to Port Royal on October 11, 1851, engulfed Spanish Town to the west, and raged for six weeks, rapidly devouring pharmaceutical stores. Fully informed of germ theory, she tended her inn-hospice watermen, launderers, and mule drivers bedfast from the lethal gastroenteritis that afflicted 6,000 in Kingston. Treatment consisted of little more than bicarbonate

of soda dissolved in lime juice. From the autopsy of a young female cadaver, she learned more about the effects of gastric infection on human organs.

Service in the Indies

In Panama on the Chagres River in 1851, Mary Jane lived with her half-brother Edward Grant. At her hospital, she battled a two-year outbreak of cholera that killed 31,000, many of them American travelers. Crucial to her healing regimen, she avoided overprescribing opiates and recommended fresh air, healthful diet, isolation of contagious patients, and sanitation. She dosed the afflicted with calomel and mustard emetics to rid the body of infection, herbal concoctions to suppress fever, astringent lead acetate to curb bleeding, mercury chloride to alleviate ulceration, and mustard plasters to lessen muscle pain. With cinnamon water, a traditional restorative, she rehydrated the sick. Still active among the sick and dying, she treated her own infection with the disease, which she survived. At Gorgona in late winter 1852, she opened a women's hotel and migrated to Cuba to assist medics at another cholera upsurge.

On resettlement in Kingston in winter 1853, Mary Jane accepted the request of island medical authorities to treat civilians infected with yellow fever. She joined her younger half-sister, thirty-eight-year-old hotelier Eliza Louisa Grant Smith, in compounding herbal palliatives and in nursing the sick at Mary Jane's inn and in treating British soldiers at Up-Park Camp. She traveled to the New Granada Mining Gold Company in spring 1854, where she learned of the Crimean War, which had begun in the Ukraine north of the Black Sea on October 16, 1853, before spreading west to Turkey. In the combat zone, British, French, Ottoman, and Russian forces fought for possession of the Crimea, a strategic maritime center on the northern rim of the Black Sea. Because of the lopsided threat of death from disease that killed 17,000 or 85 percent of 20,000 British casualties, a year later, medical administrator Florence Nightingale led a contingent of nurses to a reclaimed monastery at Scutai, Turkey.

In fall 1854 at the War Office in England, Mary Jane volunteered for the second detachment of the Royal Nurse Corps to treat Jamaican and allied casualties and cholera victims. Authorities rejected the application because of her biracial birth; the Crimean Fund administrators refused to pay her passage. Of their overt racism, she wrote:

> Doubts and suspicion rose in my heart for the first and last time, thank heaven. Was it possible that American prejudices against colour had some root here? Did these ladies shrink from accepting my aid because my blood flowed beneath a somewhat duskier skin than theirs? (Ibid., 126)

With personal funds, on January 27, 1855, the nurse-herbalist bought supplies and traveled via the Dutch steamer *Hollander* through Malta to the Barrack Hospital at Scutari. She boarded overnight as a guest of Florence Nightingale before crossing the Black Sea.

Seacole in Combat

In March at Balaclava a mile from army headquarters, Mary Jane avoided military bureaucracy by setting up the British Hotel, a two-story medic station and hostelry cobbled together from scrap lumber, driftwood, and corrugated metal. For her brave rescue of casualties from the range of cannon fire and for healing the sick, she received four campaign medals and recognition in the *Illustrated London News*, *Manchester Guardian*, *London Times*, and *Punch*. Detractors criticized her hospital for charging fees to remain solvent. For incoming wounded at the wharf, she distributed sandwiches, sponge cake, wine, lemonade, and hot tea and readied the dead for burial. To earn cash for her charities to the poor, she sold personal necessities and pastries and catered officers' parties, whose guests included British and German royalty.

The first female to obtain a pass to survey combat in the Crimea, before dawn each day, Mary Jane reported being "occupied in cutting bread and cheese and sandwiches, packing up fowls, tongues, and ham, wine and spirits, while I carefully filled the large bag, which I always carried into the field slung across my shoulder, with lint, bandages, needles, thread, and medicine" (ibid., 156).

Under fire, she crisscrossed the war zone by horse- and muleback to stitch up sword and gunshot wounds and perform minor surgery on British and Russian soldiers. A mix of red, blue, and yellow on her outfits identified "the Balaklava Creole with the tea mug" and protected her from arrest as a battlefield scavenger. She composed field observations of British, French, German, Italian, Polish, Sardinian, Swiss, and Turkish troops at the Siege of Sevastopol (October 17, 1854–September 9, 1855), the capital of the Crimean peninsula and site of a Russian naval base.

During bombardments in October 1854 and in April, June, August, and September, 1855, out of 175,000 combatants, some 128,400 or 73.3 percent died of blood loss or infection. Mary Jane revealed her only battlefield wound: "I threw myself too hastily on the ground, in obedience to the command of those around me, to escape a threatening shell, and fell heavily on the thumb of my right hand, dislocating it" (ibid., 158). When soldiers decamped in July 1856, she auctioned the remaining supplies at a loss and declared bankruptcy. The British government presented her the Crimea Medal for service to the fallen at the battles of Alma, Balaklava, Inkerman, and Sevastopol.

Writing Memoirs

In July 1857, Mary Jane, a former compatriot of the English nurse corps and nutritionist Alexis Soyer in Scutari, returned from combat to Covent Garden, London, and served Alexandra, Princess of Wales as homeopath and masseuse. With limited funds, Mary Jane compiled wartime observations of the Ukraine in *The Wonderful Adventures of Mrs. Seacole in Many Lands*, a pioneer travel memoir by a biracial author. Amid her comments on West Indian slavery, she stated pride in being a free-born Afro-Scot.

Repatriated to Kingston in 1860, Mary Jane resumed the rooming and restaurant business to retire her debts. She commented on postwar exhaustion: "To be sure, I returned from it shaken in health. I came home wounded, as many others did . . . a little labour fatigues me now—I cannot watch by sick-beds as I could—a week's want of rest quite knocks me up now" (ibid., 198).

Portraitist Albert Charles Challen captured her likeness in 1869 in Caribbean finery—blue dress and red neckerchief, her familiar Jamaican colors. After her return to London, Prince Victor, Queen Victoria's nephew, sculpted her face in marble in 1871.

At Paddington, London, Mary Jane died of stroke at age seventy-five on May 14, 1881, leaving a sizable inheritance to her sister Louise. Mary Jane received a posthumous British Order of Merit for service to the British military during the Crimean War as well as a French Legion of Honor and awards from Turkey and Sardinia. The following year, the beloved "Mother Seacole" won the Jamaican Order of Merit for global distinction in science and literature. In 2004, admirers named her the greatest black Briton and placed her portrait on a stamp. On June 30, 2016, a full-length statue on the campus of St. Thomas Hospital in central London envisioned her as a pioneer nurse.

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SPENCE, EULALIE (June 11, 1894–March 7, 1981)

Folk dramatist, actor, director, and essayist Eulalie Spence of Nevis imported West Indian stagecraft to New York City theaters. While teaching high school English, she influenced the Harlem Renaissance by filling fourteen domestic comedies and dramas with African roots and folk dialect and themes. The daughter of seamstress Eno Lake and sugar planter Robert Spence, she was born to a family of seven girls on June 11, 1894, on Nevis. The loss of crops to a hurricane on August 7, 1899,

caused the family to move to 135th Street in Harlem, New York, in 1902 and from there to a cramped Brooklyn apartment.

With diplomas from Wadleigh High School and New York Training School for Teachers, Eulalie found a job in the city school system in 1918. Simultaneously, she acted with the Columbia University Laboratory Players and wrote a first play, *The Starter* (1923). She advanced to stage training at age twenty-nine at the National Ethiopian Art Theatre School, which opened on March 17, 1924, to promote the hiring of black actors. The company performed Eulalie's play *On Being Forty* at Harlem's Lafayette Theater on 132nd Street and Seventh Avenue. During a thirty-one-year career at a Brooklyn high school teaching English and drama, she balanced more playwriting and acting.

An Outpouring of Stagecraft

Eulalie won the 1926 Krigwa contest on October 23 for the one-act *Foreign Mail* and a second prize for the ghost story *Her* from *Opportunity Journal*. On May 2, 1927, she reached a pinnacle with *Fool's Errand*, a send-up of church fanaticism and hypocrisy featuring her sister Doralyne as Maza. The production won a Little Theatre competition and publication by Samuel French. Doralyne thrived on the publicity and won a role in Paul Green's classic dialect play *In Abraham's Bosom*.

Eulalie's prolific output included *Hot Stuff*, the classic *Undertow* (1927), a third-place entry in a *Crisis* contest, and *The Starter*, another 1927 winner of the *Opportunity* competition and inclusion in *Plays of Negro Life*. Her sisters Doralyne and Olga Spence acted in the debut of *Her*; Eulalie began directing with two drama, *Before Breakfast* and *Joint Owners in Spain*. In 1928, she composed a salute to dramatic structure, a mark of the professional: "When it comes to the play, why—one merely takes one's pen in hand and presto! We have dialogue!" (Hatch, 1996, 196).

Entertaining vs. Didactic

The dramatist's philosophical difference with critic W. E. B. Du Bois reached print in *Opportunity* with her essay "A Criticism of the Negro Drama," a refutation of propaganda plays. The treatise stressed the importance of relaxation and entertainment of black audiences rather than instructional messages that reignited hatred and regret. After completion of *Episode* and *La Divina Pastora* (The Blessed Shepherdess), a more serious disagreement with Du Bois in 1933 scuttled presentation of *The Whipping*, her final drama about a white who outfoxes the Ku Klux Klan. For her entire canon, she earned only $5,000, the fee for scripting the play for a Paramount movie.

Eulalie completed an MA from Columbia in 1939 and taught among her many pupils Joseph Papp, founder and director of the New York Shakespeare Festival. She died at age eighty-six on March 7, 1981, in Gettysburg, Pennsylvania, where she resided with a niece. A local obituary made no mention of her contributions to black theater. Twenty-first-century interest in feminist and female creativity restored to

production the plays *The Hunch*, *The Starter*, and *Songs of the Harlem River*, an adaptation on October 1, 2016, of five short one-scene dramas. The Schomburg Center for Research in Black Culture retains her papers, photos, and scripts.

Source

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T

THWAITES, ELIZABETH HART (May 4, 1771–1833)

Historian, pianist, hymnographer and poet, letter writer, pamphleteer, and biographer Elizabeth Hart Thwaites joined sister Anne Hart Gilbert in fighting human bondage, converting Afro-Caribbean slaves to Methodism, and teaching them to read. The daughter of aristocratic freedman poet Barry Conyers Hart, a humane Afro-Irish sugar planter and slave owner, she enjoyed privilege and education in Antigua. Left motherless at age eight after the death of Anglo-Caribbean Anne Clearkley Hart, she railed against the separation of slave mothers and their children, some sold to different islands of the West Indies and restrained in irons. Elizabeth and Anne educated plantation laborers at Hart's estate at Popeshead and, until 1801, taught the eight children of their stepmother, Elizabeth Hart.

In early womanhood, Elizabeth Thwaites experienced conversion under the evangelism of Thomas Coke, joined the Methodist church, and renounced frills and hobbies, notably, piano playing. She became a writer and abolitionist, a political stance she adopted from a Moravian aunt, Grace Clearkley Cable. A letter dated October 24, 1794, stated Elizabeth Thwaites's antislavery manifesto against "needless pain,—such as my eyes see, and my ears hear daily, and makes my heart shrink when I write" (Moore, 2012, 302). She stressed the grief of mothers separated from children by iron grates and sent to a market "where they would sell for the best price" like cattle (ibid., 303). She concluded the correspondence with denunciation of Antigua for being "so foul a place" (ibid., 308).

Altruistic Sisters

Like sister Anne, Elizabeth dedicated her talents for good. In 1801, she observed the teaching model on Montserrat, which she emulated at her academy in Antigua.

She composed a hymn sung at St. Johns Church. In addition to publishing the collection *Hymns and Untitled Verses* (1804), in the seven-page *History of Methodism in Antigua*, she incorporated a subjective view of conversion and the empowerment of women through social and religious activism.

Encouraged by her white husband, teacher and catechist Charles Thwaites, whom she wed in July 1805, Elizabeth Thwaites compiled the history of Antiguan Methodism and compared the sect to Arminianism and Calvinism. To female students, she advocated ambition and social mobility. Along with Anne and cousin Elizabeth Lynch, in September 1809, Elizabeth welcomed all comers to the Caribbean Sunday School and the Female Refuge Society, where the trio taught reading. Women at the gatherings cooked for construction workers and assisted in building projects.

Collecting History

Elizabeth Thwaites's letters, one issued in pamphlet form, detailed how Antigua became the fount of Afro-Caribbean Methodism. Her poem "On the Death of the Reverend. Mr. Cook" reiterated her belief in eternal salvation. On May 29, 1813, she opened the Bethesda School on the Lyons' estate at Willoughby Bay, where she accommodated up to 300 people of all ages. With Anne, she targeted orphans and women for socioeconomic relief through the Female Refuge Society.

Elizabeth remains famous for being the first Afro-Caribbean female activist to promote abolitionism. In 1829, the British Wesleyan Society issued a small hymnal containing her works, including "What Would I Have on Earth Below?," "O Thou Whose Ear Attends the Softest Prayer," "Oh Take a Fugitive," and "Weary World, When Will It End?," a nuanced plea for God's mercy on bondsmen. The Island House of Assembly questioned her political opinions in 1827 and threatened her with jail for promoting abolitionism by distributing alms to poor blacks. A year before the Slavery Abolition Act ended bondage throughout the British Empire, she died at Willoughby Bay, Antigua, in 1833 at age sixty-two.

See also Anne Hart Gilbert; Frances Lanaghan.

Source

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TIZOL, LOLITA (June 19, 1890–April 24, 1933)

Puerto Rican violinist Lolita Tizol Laguardia earned the respect of islanders for teaching music to children. The daughter of Saturnina Laguardia and clarinetist Cosme Tizol, she was born Dolores Tizol Laguardia on June 19, 1890, on the southern coast at Ponce and studied under the Sisters of Charity and at the American Free School. In 1900, her father began teaching her violin. She studied under

Cuban and Puerto Rican string experts. Her father forced her to reject a music scholarship to Boston arranged by U.S. education commissioner Victor Brumbaugh.

At Tuskegee Institute in Alabama in 1908, Lolita gained a teaching certificate in home economics. At age nineteen, she began teaching rural pupils. From state schools, she advanced to principal in the Ponce system, where she introduced free lunch and breakfast for the poor. As a violinist in the *Orquesta Sinfonica de Ponce* (Ponce Symphony Orchestra) and member of the Ponce Municipal Band, she performed throughout the island. At her death at age forty-two on April 24, 1933, the funeral procession consisted of schoolchildren. The city of Ponce recognized her as an outstanding citizen and, in November 1987, raised a marble statue honoring the "maestra" and her selfless education of children, both as a classroom teacher and performer.

Source

"Lolita Tizol," www.youtube.com/watch?v=TJW5gLaBBTQ.

V

VEGA, ANA LYDIA (December 6, 1946–)

Humanist scholar, poet, scenarist, and storyteller Ana Lydia Vega, a virtuoso of the mid-1900s short story renaissance, writes with sass and verve of the Caribbean experience. Her work exhibits the lingual background of urban Puerto Rico, where English mixes with Spanish to form Spanglish, the patois she highlights in drama, narrative, and poetry. With improvisational verse in the ten-line décima form, her canon incorporates strands of legend about Ibo leader Henri Christophe of Bambara, fomenter of revolt in Haiti from 1791. Translations of Ana's work, available in English, Dutch, French, German, and Japanese, include the teasing, soft-porn essays "Soneo I, II, and III" and "Lyrics for Puerto Rican Salsa." The autobiographical "To Write or Not to Write" characterizes a teen experience of connecting with true Puerto Rican language and style.

The daughter of public school teacher María Santana of Arroyo and improvisational poet Virgilio Vega of Coamo, Puerto Rico, Ana was born at Santurce on December 6, 1946, and grew up listening to oral verse performances. During classes in English at the Catholic Academy of the Sacred Heart, she daily sang "The Star-Spangled Banner," evidence of a colonial background. Studying West Indian history up to the invasion by the United States on May 12, 1898, during the Spanish–American War, she remained ignorant of nonwhite history and the capitalist repression of West Indian blacks and Hispanics, a theme she revisited in the story "Liliane's Sunday."

Infatuated with English, Ana came to love British classic authors Lord Byron, Oscar Wilde, and Charlotte and Emily Brontë. She imitated her father's poems and ventured into short fiction and mystery novels that revealed a gift for dialogue and parody. She acknowledged an early longing to fill drama with island prestige and moral stature. A BA from the University of Puerto Rico in 1968 inspired intense

research in French literature at the University of Provence at Aix-Marseille, France, where she completed an MA and, in 1978, a doctorate in comparative literature. An expert on African griot style and black Caribbean theater, she began teaching French and Caribbean literature at the University of Puerto Rico in Río Piedras. With her mate, French poet Robert Villanúa, she produced daughter Maria Dolores "Lolita" Villanúa, a ballerina, choreographer, actor, and director of the Andanza Contemporary Dance Company.

Viewing a Gendered Society

Following publication of *Virgenes y Mártires* (Virgins and Martyrs), a survey of patriarchy coauthored in 1981 with author Carmen Lugo Filippi, Ana honed a flair for understated satire and humor. She re-created absurd and frustrating social scenarios permeated by vernacular wordplay. Key to the themes, the identity of self in the West Indies and specifically Puerto Rico centered on repression of the mixed-race female. She issued a second anthology, *Encancaranublado y otros cuentos de naufragio* (Cloud Cover Caribbean and Other Stories of Shipwreck, 1982), an allegorical send-up of the explorer in the West Indies and a critique of Puerto Rico's yearning for pan-Caribbeanism during the Reagan administration.

Ana's virtuoso fiction, written in the *puertorriqueño* idiom, achieved first prize in the Casa de Las Americas competition. Citations followed in 1984 with the Premio Juan Rulfo and Puerto Rico Society of Authors writer of the year 1985. Her verbal wizardry combined slick character study with droll social commentary, as in: "He begins violently to wish for a seaside bachelor's pad, a kind of discotheque/slaughterhouse where he could process the grade-A prime that life sometimes drops in one's lap like free food stamps" (Vega, 1985, 551). Publication of *Pasión de historia y otras historias de pasión* (Red Hot Story and Other Stories of Passion) and its hybrid detective tale "Caso Omiso" (One Small Detail) preceded a Guggenheim fellowship. In 1986, Marcos Zurinaga directed the filming of Ana's script *La Gran Fiesta* (The Great Celebration), the story of the closing of a San Juan casino to make way for a U.S. military base.

Reclaiming Caribbean History

In 1991, Ana's audaciously innovative *Falsas Crónicas del Sur* (False Chronicles from the South) touched on her nation's colonial state and multiethnic folklore with attempts to revise, complete, and humanize its history. She satirized the importation of U.S. pop culture and viewed the ambiguous state of outsiders in the Gothic novella "Miss Florence's Trunk," based on an English governess in nineteenth-century Puerto Rico who burns her diaries as a form of self-censorship. Pleasant cultural elements dot the story with specifics, for example, a description of musicians honoring Christmas with "guitars and the smaller island *cuatro*, so named because of its four strings, plus the rhythm accompaniment of gourd-players" (Vega, 1994, 218). At an aha moment in Florence's coming to knowledge of slavery in the sugar empire, Dr.

René Fouchard whispers, "Look well, Florence. . . . These are the men and women who give sweetness to our coffee" (Oloff, 2016, 51). Vega's governess translates brutality into the possibility of a slave revolt, the metaphoric hag who shreds the sleep of white exploiters.

From Ana's knowledge of West African influence on Caribbean culture, she interwove "Short Story on the Road" with bits of folklore and Yoruban wisdom. The fool tale "Another Evil by Pateco" revealed a trickster's guile in making the Montero's newborn child appear to have a black face. She next published *True and False Romances* (1994), her first text translated into English. Her story titles expressed carnivalesque vigor, irony, and sardonic caricature—"Mister Happy Hot Dog," "Eye Openers," "Four Selections for a Penny," "Three Love Aerobics," "Wrestling with the Hard One," "Solutions, Inc.," and "Story of Rice and Beans," a fable based on the racial implications of Puerto Rico's national stew. For "Pollito Chicken" (Chickie Chicken), she cleaves the nationality of Suzie Bermiúdez, an islander assimilated into a *Nuyorican* mind-set via media clichés, then freed by coitus with a genuine Puerto Rican male.

In an unconventional salute to Spanish diction, Ana's essay "On Machismo" (2001) explored the words that capture intricate concepts—fiesta, guerrilla, and machismo, a Latino sexuality that caroms from tender serenades, flattery, and formal courtship to hair pulling and lethal spousal abuse. Critics lauded her demythologizing of female roles and subverting stereotypes of woman's sexuality and optimism, the spice of her titillating pursuit story "Lyrics for a Salsa." International opinion praised *El Tramo Ancla* (The Anchor Section), in which she responded to the precarious state of Haitian boat people with solidarity and compassion. Twenty-first-century criticism extended her placement from Hispanic feminist to global humanitarian.

Source

Hernandez, Carmen Dolores, and Vega, Ana Lydia. "A Sense of Space, a Sense of Speech: A Conversation with Ana Lydia Vega," *Hopscotch: A Cultural Review* 2:2 (2001): 52–59.

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———. "The Story of Rice and Beans," *Sargasso* 6 (1989): 8–11.

———. *True and False Romances.* London: Serpent's Tail, 1994.

W

WALKER, HESTER PERRINE (July 21, 1824–April 11, 1879)

In 1840 during the Second Seminole War, a young pioneer of the Florida Keys, Hester Maria Smith Perrine, preserved for history an Indian raid southeast of Lower Matacumbe Key. Born in Ripley, Illinois, on July 21, 1824, she was the daughter of an Anglo–French Huguenot family—Anna Fuller Townsend, member of a Connecticut clan dating to colonial times, and Henry Edward Perrine, a tropical horticulturist and physician from Cranbury, New Jersey, and former U.S. consul to Campeche, Yucatan. With youngest sibling Henry Edward Jr. and Hester's older sister Sarah Anne, Hester grew up in short stays at Palmyra, New York, at Princeton, New Jersey, and in Sodus, New York, where her paternal grandfather, Peter Perrine, sold hardware.

Thinking the First Seminole War (1817–1818) settled by the Adams–Onís Treaty on February 22, 1819, when Spain ceded Florida to the United States, the Perrines arrived by brig on Christmas morning 1838 at the idyllic Indian Key near Lignumvitae and Tea Table keys. They occupied a boardinghouse on the twelve-acre isle seventy-five miles north of Key West, where Bahamians and Cubans camped to fish, hunt turtles, log, and scavenge shipwrecks for salable goods. For the settlers, the proliferation of guava, papaw, fig, white mulberry, tamarind, sea grapes, cacti, and palms relieved their tedium with the snowy winters of Staten Island, New York.

The family occupied a comfortable three-story house at the water's edge and built a pier, where recruits from the Army and Navy moored to flirt with the daughters, then aged sixteen and fourteen. At Lower Matacumba, Dr. Perrine planted coffee, banana and mango groves, sisal hemp, coconut, sapodilla, soursop, avocado, olive, sugar apple, lime, citron, grapefruit, pimiento, indigo, cotton, and tea. He intermixed tropical agave, pineapple, ginger, and cassava imported from Yucatán along

with Central American bees to pollinate the plantings. Anna nurtured silkworm cocoons, which fed on mulberry.

Island Dangers

In two years on the Caribbean Sea, Hester escaped the threat of three waterspouts that could have drowned the colony and a giant shark that bit the tail of a sperm whale. She believed that the army had subdued the "Spanish Indians" (Seminole) and secured "the treacherous creatures" at a reservation on the Caloosahatchee River east of Fort Myers (Walker 1885). For a 2:00 a.m. raid on August 7, 1840, Chief Chekika, a six-foot warrior, led 200 Seminole and Calusa in seventeen dugout canoes against the seventy-member colony. Chekika intended to halt colonist Jacob Housman's proposal to the U.S. government to pay whites $200 bounty for each Indian killed or captured. In Hester's words, the onslaught commenced with "dancing and whooping like demons by the flash of their rifles" (ibid.).

Dr. Perrine separated from his wife and children, who slipped out by trap door. Over the exit, he dragged a bulky chest packed with precious wild cotton seeds, which he had agreed to market only a few days earlier. To conceal the family's presence, the mother and children slid under the house and into a 4' × 10' turtle pen. The tide rose to their necks. In the cupola, Perrine identified himself to the Seminole as a medicine man and offered free treatment for sick Indians. The braves hacked him with tomahawks.

While Chekika's warriors looted the pantry, slew twelve other residents, and set fire to residences and warehouses, the family dug into the underpinnings of the pier. Hester recalled, "We passed through and under the burning wharf, and the coals fell upon us" (ibid.). To protect themselves from suffocation, they plastered their heads with mud and kept it wet with damp cloths until they could board a canoe and paddle away from the attackers. Upon rescue by Navy schooners armed with howitzers, the family covered their naked limbs with mosquito netting. In December 1840, Colonel William Harney's soldiers from Miami tracked Chekika to the Everglades, captured him in the Shark River slough, shot and scalped him, and hung his remains from a tree.

Escape from the Keys

After the surviving family boarded a steamer at Miami, they sheltered at St. Augustine and funded their overland journey by train to New York with donations from naval officers and residents of Key West. Sarah Perrine relocated to Palmyra and wed her rescuer, Carlton H. Rogers, before settling at Fernandina, Florida, where Carlton issued *Incidents of Travel in the Southern States and Cuba* (1862). With the aid of Congress, Anna continued efforts to prove the Perrines' thirty-six-acre claim on Indian Key. After more schooling in Canandaigua, New York, Hester married Major James Evans Walker, a paymaster in the Union Army appointed by President Abraham Lincoln.

On April 11, 1879, Hester died at age fifty-four. In January 1885, her memoir, *Incidents in the Life of Hester Perrine Walker*, reached the public in Philadelphia. Her brother Henry, recalling his flight at age thirteen, composed for his children *The True Story of Some Eventful Years in Grandpa's Life* (1885). The islet and its ghost town became Indian Key Historic State Park, an uninhabited nature preserve where the family's hemp now grows wild.

Source

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WARNER, KATHLEEN (1903–December 1996)

A multitalented figure on radio and in film, Kathleen Davis Warner cultivated the careers of young entertainers. A native Trinidadian from Port of Spain, she was born in 1903 to Ruth Davis. Kathleen joined sisters Beryl and Meta in studies at Redland High School in Bristol, England, and enrolled in pre-med courses. In 1924, she married a St. Vincent physician, Percival McIntosh Clarke, father of their daughter, English dancer Sheila Clarke Holder.

At age thirty-two, Kathleen appeared as Ruby in the labor drama *Stevedore* (1936) with actor Paul Robeson at London's Embassy Theatre and continued her acting career as Kamara in the film *Debt of Honour* (1936). On return to the West Indies via Holland in 1939, she survived an explosion aboard the Dutch liner *Simon Bolivar*, which hit two German mines off Harwich in southeastern England on November 18. In addition to recording the nursery rhymes "Little Boy Blue," "The Grand Old Duke of York," and "See the Robbers Passing By" in 1958, she served Port of Spain as a city councilwoman.

During World War II, Kathleen initiated the radio program *The Aunty Kay Show* at the studio on Marvel Road, where she opened with the rhyme "Here we go round the mulberry bush." The variety show, featuring bongo player Martin Albino, flourished for forty-three years by broadcasting the presentations of young singers, instrumentalists, and reciters of verse. To locate the best, she traveled the islands auditioning child and teen competitors to vie for prizes in the show's talent tent. To see her stage presentations in San Fernando, entrants paid 24 cents for orchestra seats and 18 cents for admittance to the balcony. One of her discoveries, Heather Headley of Barataria, Trinidad, advanced to composer, soul singer, actor, and recipient of a Tony and Grammy.

After a divorce, Kathleen married Hilton Warner. She died at age ninety-three in December 1996, leaving personal and professional papers to the University of West Indies Library at St. Augustine, Trinidad. A decade later, islanders cited her excellence as a model of the region's foremost female radio pioneers. In July 2007, she received the title of an "Ambataila Woman," a feminist song written by calypso

singer Beulah "Lady B" Bobb. Islanders regard Kathleen as one of Trinidad's fifty most influential people.

See also Beulah Bobb.

Source

"Trinidad & Tobago 50 Plus of Canada," https://www.tt50plus.com/articles-05.

WEST, MARION (July 22, 1910–March 4, 2006)

Letter writer and linguist Marion "Mimi" West-Hoffman contributed to Dutch Antillean literature an epistolary outline of her mission to Bonaire. A native New Yorker, she and her Iowa-born husband, Thomas W. "Tom" West, dedicated activism to the Baha'i faith. Living on Sawyer Way in Sparks, Nevada, in early May 1965, the couple attended the Baha'i Spiritual Assembly in Wilmette, Illinois. She taught a children's seminar at the Green Acres school in Eliot, Maine, in June 1967 and organized a course at the Rocky Mountain Institute at Conifer Hill, Lyons, Colorado, in November 1969. The Wests made a pilgrimage to Haira, Israel, to Baha'i sacred sites. At an institute in Ashland, Oregon, in August 1970, she addressed members on "Education" and "Marriage and Morals."

Marion's book *Letters from Bonaire* (1990) explains how the Baha'i National Center dispatched her to one of the ABC islands to replace Rhoda Vaughn, a staff worker. The three-month sojourn, which extended to a year, allowed her to accept "a sacred privilege to share the Message of Baha'u'llah, the Founder of the Baha'i Faith" (West, 1990, viii). On June 22, 1975, at age sixty-four, she traveled to Miami to Curaçao and by prop plane to Bonaire, a coral reef where she occupied a small cottage at Antriol in the island's center.

Cultural Challenges

To establish camaraderie with islanders, Marion began learning Papiamentu. Her budget limited foods to cheese and bread, cucumbers and peppers, fruit, and canned tuna. The preparation of goat sickened her with "the smell of the hair and top skin being singed off and hearing the scrape-scrape of the knife and choking on the thick, heavy smell" (ibid., 12). Her daily excursions on the *playa* (beach) with a black islander raised talk among mostly black residents, scions of the people enslaved by the Dutch in the 1600s. On a positive note, she anticipated the arrival of a crafts teacher to demonstrate nail-and-string design. Islanders shortened her name to Mimi.

In daily paperwork, Marion compiled an English-to-Papiamentu dictionary to simplify a Dutch/Portuguese/Spanish-based dialect easily mastered in three months. In contrast to the painful excision of a cyst on her back and a bout of scabies, she rebounded in health, bought classical music tapes, and judged a Miss Teen contest. She punctuated letters with standard Baha'i prayers and "little victories" describing feeding stray kitties, an August boat trip to Curaçao, and good deeds and language

lessons for children, the sick, and elderly (ibid., 194). To entice Venezuelans to her faith, she purchased a weekly ad in the city newspaper *Amigoe*:

> ONE WORLD
> ONE RELIGION
> ONE MANKIND
> Are you interested?
> For information write:
> BAHA'I INFORMATION CENTER
> Box 33—Bonaire. (Ibid., 172)

Use of English in the ad copy ruined the effort. By September, she was pondering retirement to the island with Tom.

Finishing the Mission

After a trip to Caracas, Venezuela, in November 1975 and cancellation of another journey to the Falkland Islands, Marion's hearing of the Christmas story in December yielded strong condemnation of New Testament scripture. She rebelled with "How blind is blind," a disputation on biblical lore, particularly a promise of world peace (ibid., 225). On her return to Las Vegas, Nevada, on January 28, 1976, she lectured at the University of Nevada, and, with Tom, taught the Indians of northern Nevada. Within four months, Marion took a new mission to Mullins, South Carolina, followed by a stint at the National Teaching Committee Office in Wilmette, Illinois.

When they had been married more than forty years, Tom died at age sixty-one, in a head-on collision with a truck in Reno on March 30, 1977. Marion moved to the home of daughter Maxine in southern Nevada. Her travels took her to Jamaica and the Leeward and Windward Islands. On return, she lectured on *The Book of Certitude* at the Bosch School in Santa Cruz, California, in November 1978 and began teaching theo-political Baha'i courses for widows. In January 1997, she offered an eight-week course in Las Vegas on world religions. To interviewer Stacy J. Willis of the *Las Vegas Sun*, she summarized Baha'i philosophy: "We are a thinking person's religion" (Willis, 1998).

Marion wed second husband Morton Hoffman, who spent his last years in a treatment center for Alzheimer's disease. She died of stroke at a Boulder City retirement home on March 4, 2006, at age ninety-five. An obituary honored her as "Beloved Mother, Baha'i Teacher, Her glorious services imperishable."

Source

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West, Marion. *Letters from Bonaire.* Oxford, UK: George Ronald, 1990.

Willis, Stacy J. "Chronicles of Faith: Baha'i Seeking Unity," *Las Vegas Sun* (31 October 1998).

WILSON, CYNTHIA (June 16, 1934–)

Talent promoter, composer, dramaturge, memoirist, and poet Cynthia Wilson schedules festivals and theatricals for Barbadian venues. A native of St. Philip, she was born the second of seven on June 16, 1934, to a teacher father and mother who read and encouraged a love of books. She began performing at age six and, two years later, wrote a first poem. Her first composition, a survey of music, appeared in the Queen's College magazine. At age nineteen, she received critical notice at the Barbados Exhibition and entered college with fellow student Derek Walcott, a future Nobel Prize winner.

In 1957, after Cynthia earned history, Latin, and English education degrees from the University College of the West Indies in Jamaica, she resolved to teach her classes the collective consciousness of West Indian arts. In 1959, she married Ronald Wilson, a medical student in Paris, and migrated to Morocco in September. In April 1960, she bore Anne-Marie Saadia, the first of three children. Her son Mark was born in London in 1963. After giving up verse, she began writing short stories in her private time and danced the part of an African princess in a first stage presentation.

After a career in the high school classroom in Jamaica and Morocco, at age thirty-five, Cynthia took a government position at the Caribbean Tourism Research Centre. Applying her background in stage, choreography, and dance, in 1973, she cofounded the National Independence Festival of Creative Arts and Stage One Theatre. From 1975, she has organized state welcomes for dignitaries, heads of state, and royalty include visits by Queen Elizabeth II in 1975 and 1989. In 1985, Cynthia took the role of Titania, queen of the fairies, in a West Indian adaptation of William Shakespeare's *A Midsummer Night's Dream*. Her part in *Lights* took her to England, Jamaica, Trinidad, Dominica, and Antigua.

Cynthia's interests range from the island museum and historical society to storytelling and formation of the Stroke Support Group, a reason for the Barbados Service Star, which she received in 1992. Her promotion of dance and stagecraft for tourists resulted in a series of ninety-minute musicals and theatricals involving village games and scenarios, traditional carnival stilt walkers, tuck bands, and stick-licking, a stylized stick fight. In 1995, she produced *Paint It Jazz* for the Barbados Jazz Festival. She issued short fiction from a child's perspective in *Same Sea . . . Another Wave* (1996), the poetry anthology *Hibiscus Bears a Blue Flower*, and the memoirs *Whispering of the Trees* and *Listening to the Hills*. Her reflections described the coming-to-knowledge of a child who reaches maturity at the same time the Barbados achieved nationhood. Among her most evocative narratives, "Crop Over," a reason for the carnival tradition, and "The Riots," which depicted worker dissatisfaction and, in the 1940s, the formation of trade unions.

Cynthia's honoraria include a Bussa Award, Barbados Service Star, University of the West Indies Humanities Scholar and Mona Distinguished Graduate, and a Cacique citation, named for the title of a native chief. For a career of arts celebration, she received the Earl Warner Trust Lifetime Achievement Award, an honorary PhD, a Spirit of the Imagination Award, and the 2015 Companion of Honour. She

retired to St. Michael, Barbados, and with Cecily Spencer-Cross, authored *For the Young and Young at Heart* (2016), authentic West Indian stories about a bear, cow, rats, hen, and green monkey.

Source

Corsbie, Ken. *Theatre in the Caribbean.* London: Hodder and Stoughton, 1984.
"New Work Write on Time," *Easy Magazine* (10 November 2016).
Wilson, Cynthia. *The Hibiscus Bears a Blue Flower: Poems & Musings.* St. Michael, Barbados: self-published, 2004.

ARTS

Actor

Louise Bennett-Coverley
Nydia Ecury
Heather Headley
Jeanne-Marie Chapiseau Marsan
Beryl McBurnie
Pearl Primus
Elizabeth Ann Fenwick Rutherford
Doralyne Spence
Eulalie Spence
Olga Spence
Lolita Villanúa
Kathleen Warner
Cynthia Wilson

Archivist

Amy Jacques Garvey

Artist

Belinda De Veer
Emelia Russell Gurney

Autobiographer

Gertrudis Gómez de Avellaneda
Maryse Condé
Mamita Fox
Sue Hendrickson
Mary Prince
Mary Jane Grant Seacole

Ballerina

Adiarys Almeida-Santana
Alicia Alonso
Laura Alonso
Gema Díaz-Lugo
Ana Gallardo
Maria Llorente
Ana Lobe
Violet Serrat
Rosario Suárez
Lolita Villanúa

Bandolist

Teodora Ginés

Batiker

Virginia Castillo

Beadworker

Meiling Esau

Biographer

Maryse Condé
Anne Hart Gilbert
Elizabeth Rutherford Savage
Elizabeth Hart Thwaites

Cartographer

Janet Schaw

Caterer

Arona Petersen
Mary Jane Seacole

Chef

Arona Petersen

Children's Author

Opal Palmer Adisa
Louise Bennett-Coverley
Maryse Condé
Edwidge Danticat
Nydia Ecury
Eliza Jago Fenwick
Olga Comma Maynard

Choir Director

Leila Ross-Shier

Choreographer

Alicia Alonso
Laura Alonso
Katherine Dunham
Beryl McBurnie
Eileene Lucia Parsons
Pearl Primus
Lolita Villanúa
Cynthia Wilson

Columnist

Opal Palmer Adisa
Louise Bennett-Coverley
Lily Bow
Mamita Fox
Arona Petersen

Comedian

Louise Bennett-Coverley
Nydia Ecury
Jeanne-Marie Chapiseau Marsan

Composer

Anacoana
Beulah Bobb
Lumane Casimir
Teodora Ginés
Heather Headley
Julia Hydes
Lola Rodriguez de Tio
Calypso Rose
Leila Ross-Shier
Cynthia Wilson

Cook

Marie-Claire Dessalines
Elisa de Verteuil
Jeanne Lucinda Musgrave
Laurelle "Yaya" Richards
Mary Jane Grant Seacole

Costumer

Katherine Dunham
Christina Fernander
Maria Irene Fornes
Eileene Lucia Parsons
Laurelle "Yaya" Richards

Critic

Opal Palmer Adisa
Rhoda Arrindell
Maryse Condé
Olga Comma Maynard

Cuatro Player

Calypso Rose

Dancer

Cailia Adams
Molly Ahye
Lumane Casimir
Katherine Dunham
Cécile Fatiman
Mamita Fox
Sheila Clarke Holder
Josephine, Empress
Beryl McBurnie
Frieda McBurnie
Nerissa Mourillon
Eileene Lucia Parsons
Arona Petersen
Pearl Primus
Elizabeth Ann Fenwick Rutherford
Kathleen Warner
Cynthia Wilson

Diarist

Edwidge Danticat
Isabel Duncan
Amelia Stephenson Gomez
Maria Nugent
Janet Schaw

Director

Christene Browne
Nydia Ecury
María Irene Fornés
Eulalie Spence

Dollmaker

Elisa de Verteuil
María Irene Fornés
Sister Sarah Johnson

Drummer

Julia Hydes

Editor

Opal Palmer Adisa
Rhoda Arrindell
Lily Bow
Gertrudis Gómez de Avellaneda
Edwidge Danticat
Nydia Ecury
Amy Jacques Garvey
Elena Gil Izquierdo

Embroiderer

Jeanne Lucinda Musgrave

Essayist

Opal Palmer Adisa
Una Winifred Atwell
Gertrudis Gómez de Avellaneda
Maryse Condé
Edwidge Danticat
Katherine Dunham
Pearl Primus

Lola Rodriguez de Tio
Eulalie Spence

Fashion Designer

Pamela Burnside
Nydia Ecury
Meiling Esau

Flag Designer

Concepción Bona
Rose Danticat
Catherine Flon
Maria de Jesus Pina
Lola Rodriguez de Tio
Maria Trinidad Sanchez
Isabel Sosa

Folklorist

Louise Bennett-Coverley
Elsie Clews Parsons
Arona Petersen
Laurelle "Yaya" Richards

Food Maven

Zalayhar Hassalani

Food Writer

Arona Petersen

Glass Artist

Mamita Fox

Graphic Artist

Caresse Isings-Ecury

Guitarist

Lumane Casimir
Josephine, Empress
Calypso Rose
Leila Ross-Shier

Herbalist

Euphemie David
Mama Lola Lovinski
Philomise Macena
Arona Petersen
Mary Jane Grant Seacole
Eliza Louisa Grant Smith

Historian

Anne Hart Gilbert
Denise A. Henley-Smith
Frances Lanaghan
Olga Comma Maynard
Elizabeth Hart Thwaites

Historical Fiction Writer

Maryse Condé

Horticulturist

Iris Bannochie
Josephine, Empress
Ellen Jane Lindsey

Hymnographer

Elizabeth Hart Thwaites

Illustrator

Nydia Ecury
Caresse Isings-Ecury

Jewelry Designer

Belinda De Veer
Curline Higgs

Journalist

Rhoda Arrindell
Amy Jacques Garvey
Elena Gil Izquierdo

Lace Bark Worker

Jeanne Lucinda Musgrave

Lace Maker

Mary Gertrude Johnson

Lecturer

Christene A. Browne
Katherine Dunham
Grace Hallworth
Lisa Harris
Denise A. Henley-Smith
Olga Comma Maynard
Beryl McBurnie
Elsie Clews Parsons
Arona Petersen
Laurelle "Yaya" Richards
Marion West

Letter Writer

Gertrudis Gómez de Avellaneda
Juana Borrero
Maria Kinnaird Sharp Drummond
Isabel Duncan
Katherine Dunham
Eliza Jago Fenwick
Amelia Stephenson Gomez
Emelia Russell Gurney
Elena Gil Izquierdo
Sarah Orne Jewett
Susan Walker Morse
Maria Nugent
Elizabeth Rutherford Savage
Janet Schaw
Elizabeth Hart Thwaites
Marion West

Lexicography

Nydia Ecury
Jenny Fraai

Librettist

Maria Irene Fornes
Beryl McBurnie

Memoirist

Amy Jacques Garvey
Anne Hart Gilbert
Josephine, Empress
Mariel Newton
Hester Perrine Walker
Cynthia Wilson

Milliner

Rosene Lila Dash Gittens

Mime

Louise Bennett-Coverley

***Mola* Maker**

Lisa Harris

Movie Producer

Christene Browne

Musician
Belinda De Veer
Eliza Jago Fenwick

Novelist

Opal Palmer Adisa
Gertrudis Gómez de Avellaneda
Christene Browne
Marie Vieux Chauvet
Edwidge Danticat
Eliza Jago Fenwick
Ana Lydia Vega

Opera Singer

Jill Gomez
Jeanne-Marie Chapiseau Marsan

Orator

Marie-Claire Dessalines
Amy Jacques Garvey
Elena Gil Izquierdo

Organist

Una Winifred Atwell
Leila Ross-Shier

Painter

Juana Borrero
Gladwyn Bush
Virginia Castillo
Arona Petersen

Pamphleteer

Elizabeth Hart Thwaites

Pastry Cook

Poleska de Boissière
Ana Paulina Wilhelmina Ernst Ecury

Photographer

Opal Palmer Adisa

Pianist

Una Winifred Atwell
Lily Bow
Jill Gomez
Beryl McBurnie
Elizabeth Hart Thwaites
Kathleen Warner

Playwright

Gertrudis Gómez de Avellaneda
Marie Vieux Chauvet
Maryse Condé
Edwidge Danticat
Nydia Ecury
María Irene Fornés
Caresse Isings-Ecury
Eulalie Spence

Poet

Opal Palmer Adisa
Anacoana
Gertrudis Gómez de Avellaneda
Louise Bennett-Coverley
Dulce Maria Borrero
Juana Borrero
Lily Bow
Aurelia Castillo
Marie Vieux Chauvet
Belinda De Veer
Nydia Ecury
Annie Adams Fields
Caresse Isings-Ecury
Olga Comma Maynard
Laurelle "Yaya" Richards
Lola Rodriguez de Tio
Patria Sanchez
Elizabeth Hart Thwaites
Ana Lydia Vega

Cynthia Wilson
Maria Xenes
Neves Xenes
Pérez de Zambrana

Portraitist

Virginia Castillo

Potter

Fanny Johnson
Louisa Jones
Marlene Roden

Priestess

Molly Ahye
Euphemie David
Cécile Fatiman
Mama Lola Lovinski
Philomise Macena

Prophet

Euphemie David
Mama Lola Lovinski

Publisher

Amy Jacques Garvey
Lola Rodriguez de Tio

Quilter

Elisa de Verteuil
Carol Richardson

Radio-TV Entertainer

Opal Palmer Adisa
Una Winifred Atwell
Louise Bennett-Coverley
Beulah Bobb
Arlene Ferguson
Mamita Fox
Kathleen Warner

Reviewer

Lola Rodriguez de Tio

Sailmaker

Sue Hendrickson

Scenarist

Christene Browne
Eulalie Spence

Science Writer

Iris Bannochie
Josephine, Empress

Scriptwriter

Ana Lydia Vega

Sculptor

Arona Petersen

Seamstress

Kerene Robinson Bennett
Virginia Castillo
Rose Danticat
Catherine Flon
Ellen Jane Lindsey
Khatoon Mohammed
Jeanne Lucinda Musgrave
Eileene Lucia Parsons
Laurelle "Yaya" Richards
Eno Lake Spence

Set Designer

Katherine Dunham
María Irene Fornés

Shoe Designer

Christina Fernander

Singer

Beulah Bobb
Lumane Casimir
Sandra Des Vignes
Maria Kinnaird Sharp Drummond
Cécile Fatiman
Micaela Ginés
Heather Headley
Julia Hydes
Marva Joseph
Josephine, Empress
Mama Lola Lovinski
Beryl McBurnie
Frieda McBurnie
Patrice Roberts
Calypso Rose
Joanne Rowley
Kathleen Warner

Sonneteer

Gertrudis Gómez de Avellaneda
Dulce María Borrero

Storyteller

Opal Palmer Adisa
Anacoaona
Louise Bennett-Coverley
Virginia Castillo
Euphemie David
Grace Hallworth
Lisa Harris
Julia Hydes
Mama Lola Lovinski
Olga Comma Maynard
Laurelle "Yaya" Richards
Tituba
Ana Lydia Vega
Cynthia Wilson

Tambourinist

Julia Hydes

Textile Designer

María Irene Fornés

Tractarian

Ann Hart Gilbert
Elizabeth Hart Thwaites

Translator

Rhoda Arrindell
Maryse Condé
Edwidge Danticat
Nydia Ecury
María Irene Fornés
Marion West

Travel Writer

Edwidge Danticat
Annie Adams Fields
Janet Schaw

Vihuelist

Teodora Ginés

Violinist

Micaela Ginés
Lolita Tizol

Weaver

Curline Higgs
Neeka Higgs
Julia Hydes
Sister Sarah Johnson
Eva Mather
Vivreen Mather
Jeanne Lucinda Musgrave
Jacquelyn Percentie

Writer

Rhoda Arrindell
Elisa de Verteuil
Katherine Dunham
Nydia Ecury
Beryl McBurnie
Elsie Clews Parsons
Mary Lorraine Peters
Patria Sanchez
Ana Lydia Vega
Cynthia Wilson

Young Adult Author

Opal Palmer Adisa
Edwidge Danticat

ISLANDS

Andros

Elsie Clews Parsons

Anguilla

Elsie Clews Parsons
Laurelle "Yaya" Richards
Carol Richardson

Antigua

Anne Hart Gilbert
Frances Lanaghan
Elsie Clews Parsons
Mary Prince
Elizabeth Ann Fenwick Rutherford
Janet Schaw
Elizabeth Hart Thwaites
Cynthia Wilson

Aruba

Belinda De Veer
Ana Paulina Wilhelmina Ernst Ecury
Nydia Ecury

Bahamas

Pamela Burnside
Arlene Ferguson
Christina Fernander
Denise A. Henley-Smith
Mary Jane Grant Seacole

Barbados

Iris Bannochie
Isabel Duncan
Eliza Jago Fenwick
Elsie Clews Parsons
Calypso Rose
Elizabeth Ann Fenwick Rutherford
Elizabeth Rutherford Savage
Eliza Louisa Grant Smith
Cynthia Wilson

Bimini

Elsie Clews Parsons

Bonaire

Nydia Ecury
Mamita Fox
Marion West

Carriacou

Denise A. Henley-Smith

Crooked Island

Annie Adams Fields
Sarah Orne Jewett

Cuba

Adiarys Almeida-Santana
Alicia Alonso
Laura Alonso
Gertrudis Gómez de Avellaneda
Dulce María Borrero
Juana Borrero
Aurelia Castillo
Isabel Duncan
María Irene Fornés
Ana Gallardo
Elena Gil Izquierdo
Micaela Ginés
Teodora Ginés
Sue Hendrickson
Gema Díaz-Lugo
Maria Llorente
Ana Lobe
Elsie Clews Parsons
Lola Rodriguez de Tio
Mary Jane Grant Seacole
Violet Serrat
Rosario Suárez
Maria Xenes
Neves Xenes
Pérez de Zambrana

Cudjoe Key

Lily Bow

Curaçao

Nydia Ecury
Mamita Fox

Dominica

Elsie Clews Parsons
Elizabeth Ann Fenwick Rutherford
Cynthia Wilson

Dominican Republic

Alicia Alonso
Concepción Bona
Marie-Claire Dessalines
Cécile Fatiman
Annie Adams Fields
Micaela Ginés
Teodora Ginés
Sue Hendrickson
Sarah Orne Jewett
Elsie Clews Parsons
Arona Petersen
Maria de Jesus Pina
Maria Trinidad Sanchez
Isabel Sosa

Eleuthera

Curline Higgs
Neeka Higgs

Florida Keys

Sue Hendrickson

Grand Cayman

Gladwyn Bush
Julia Hydes
Leila Ross-Shier

Grand Turk

Denise A. Henley-Smith
Mary Prince

Green Turtle Cay

Elsie Clews Parsons

Grenada

Gloria Payne Banfield
Iris Bannochie
Calypso Rose
Amelia Stephenson Gomez
Denise A. Henley-Smith
Beverly Steele

Grenadines

Elsie Clews Parsons

Guadeloupe

Maryse Condé
Isabel Duncan
Elsie Clews Parsons
Elizabeth Ann Fenwick Rutherford

Guanaja

Sue Hendrickson

Haiti

Anacoana
Lumane Casimir
Marie Vieux Chauvet
Edwidge Danticat
Rose Danticat
Katherine Dunham
Annie Adams Fields
Catherine Flon
Emelia Russell Gurney
Sarah Orne Jewett
Mama Lola Lovinski
Philomise Macena
Jeanne-Marie Chapiseau Marsan
Elsie Clews Parsons
Mary Jane Grant Seacole

Harbour Island

Elsie Clews Parsons
Jacquelyn Percentie

Inagua

Annie Adams Fields
Sarah Orne Jewett

Indian Key

Hester Perrine Walker

Jamaica

Cailia Adams
Opal Palmer Adisa
Kerene Robinson Bennett
Louise Bennett-Coverley
Katherine Dunham
Annie Adams Fields
Marie Galante
Amy Jacques Garvey
Emelia Russell Gurney
Sarah Orne Jewett
Fanny Johnson
Louisa Jones
Nerissa Mourillon
Jeanne Lucinda Musgrave
Maria Nugent

Elsie Clews Parsons
Marlene Roden
Elizabeth Ann Fenwick Rutherford
Mary Jane Grant Seacole
Eliza Louisa Grant Smith
Cynthia Wilson

Key West

Juana Borrero

Les Saintes

Elsie Clews Parsons

Marie Galante

Elsie Clews Parsons

Martinique

Euphemie David
Isabel Duncan
Katherine Dunham
Empress Josephine
Jeanne-Marie Chapiseau Marsan
Elsie Clews Parsons
Elizabeth Ann Fenwick Rutherford

Montserrat

Ellen Jane Lindsey
Elsie Clews Parsons
Elizabeth Hart Thwaites

Nassau

Katherine Dunham
Annie Adams Fields
Denise A. Henley-Smith
Sarah Orne Jewett
Sister Sarah Johnson
Eva Mather
Vivreen Mather

Nevis

Elsie Clews Parsons
Doralyne Spence
Eno Lake Spence
Eulalie Spence
Olga Spence

New Providence

Elsie Clews Parsons
Mary Jane Seacole

Paradise Island

Katherine Dunham

Providenciales

Denise A. Henley-Smith

Puerto Rico

Alicia Alonso
Isabel Duncan
Annie Adams Fields
Sarah Orne Jewett
Susan Walker Morse
Mary Lorraine Peters
Arona Petersen
Lola Rodriguez de Tio
Patria Sanchez
Lolita Tizol
Ana Lydia Vega
Lolita Villanúa

Roatan

Virginia Castillo

Rose Cay

Virginia Castillo

Saba

Mary Gertrude Johnson
Elsie Clews Parsons

San Blas

Lisa Harris

St. Barts

Elsie Clews Parsons
Elizabeth Ann Fenwick Rutherford

St. Croix

Opal Palmer Adisa
Elsie Clews Parsons
Calypso Rose
Elizabeth Ann Fenwick Rutherford

St. Eustatius

Elsie Clews Parsons
Janet Schaw

St. Kitts

Christene Browne
Elsie Clews Parsons
Calypso Rose
Janet Schaw

St. Lucia

Elsie Clews Parsons

St. Martin

Rhoda Arrindell
Elsie Clews Parsons
Laurelle "Yaya" Richards

St. Thomas

Rhoda Arrindell
Isabel Duncan
Emelia Russell Gurney
Mariel Newton
Elsie Clews Parsons
Calypso Rose
Denise A. Henley-Smith
Arona Petersen

St. Vincent

Maria Kinnaird Sharp Drummond
Isabel Duncan
Denise A. Henley-Smith
Elsie Clews Parsons

Tobago

Beulah Bobb
Katherine Dunham
Meiling Esau
Grace Hallworth
Denise A. Henley-Smith
Calypso Rose

Tortola

Eileene Lucia Parsons

Trinidad

Molly Ahye
Una Winifred Atwell
Beulah Bobb
Poleska de Boissière
Sandra Des Vignes
Elisa de Verteuil
Isabel Duncan
Katherine Dunham
Rosene Lila Dash Gittens
Amelia Stephenson Gomez
Jill Gomez

Zalayhar Hassalani
Heather Headley
Denise A. Henley-Smith
Sheila Clarke Holder
Marva Joseph
Olga Comma Maynard
Beryl McBurnie
Frieda McBurnie
Khatoon Mohammed
Elsie Clews Parsons
Pearl Primus
Patrice Roberts
Calypso Rose
Joanne Rowley
Kathleen Warner
Cynthia Wilson

Vieques

Isabel Duncan

Virgin Islands

Isabel Duncan

ARTIST ETHNICITY

Heritage	*Artist*	*Origins*	*Creativity*
Afro-American-French Native American	Katherine Dunham	Chicago	dancer, choreographer, essayist, set designer, costumer, writer
Afro-Anglo-Caribbean	Amy Jacques Garvey	Jamaica	journalist, publisher, editor, orator, memoirist, archivist
Afro-Bermudan	Mary Prince	Bermuda	autobiographer
Afro-Caribbean	Cailia Adams	Jamaica	dancer
	Opal Palmer Adisa	Jamaica	poet, novelist, photographer, storyteller, editor, children's and young adult author, essayist, lecturer, broadcaster, columnist
	Molly Ahye	Trinidad	dancer, priestess
	Rhoda R. Arrindell	Curaçao	linguist, critic, author
	Una Winifred Atwell	Trinidad	pianist
	Gloria Payne Banfield	Grenada	historian
	Dédée Bazile	Dominican Republic	flag maker
	Kerene Robinson Bennett	Trinidad	dressmaker
	Louise Bennett-Coverley	Jamaica	storyteller, poet, mime, folklorist, radio-TV host
	Beulah Bobb	Tobago	singer, composer, TV entertainer
	Virginia Castillo	Roatan	painter, portraitist
	Christene Browne	St. Kitts	scenarist, film producer and director

(continued)

Heritage	*Artist*	*Origins*	*Creativity*
	Pamela Burnside	Bahamas	fashion designer
	Gladwyn Bush	Grand Cayman	painter
	Lumane Casimir	Haiti	singer
	Marie Vieux Chauvet	Haiti	poet, novelist, dramatist
	Maryse Condé	Guadeloupe	historical fiction writer
	Edwidge Danticat	Haiti	novelist, short story author, children's writer, essayist
	Rose Danticat	Haiti	seamstress, flag maker
	Euphemie David	Martinique	prophet, priestess, herbalist, storyteller
	Marie-Claire Dessalines	Saint Domingue	orator, cook
	Sandra Des Vignes	Trinidad	singer
	Arlene Ferguson	Bahamas	radio announcer, culture specialist
	Christina Fernander	Bahamas	shoe designer, costumer
	Mamita Fox	Bonaire, Curaçao	autobiographer, radio entertainer, columnist, glass artist, mosaicist
	Micaela Ginés	Dominican Republic, Cuba	violinist, singer
	Teodora Ginés	Dominican Republic, Cuba	composer, bandolist, vihuelist
	Rosene Lila Dash Gittens	Trinidad	milliner
	Grace Hallworth	Tobago	storyteller, lecturer
	Heather Headley	Trinidad	singer, composer, actor
	Curline Higgs	Eleuthera	weaver
	Neeka Higgs	Eleuthera	weaver
	Sheila Clarke Holder	Trinidad	dancer
	Julia Hydes	Grand Cayman	drummer, composer, weaver, singer, tambourinist, storyteller
	Fanny Johnson	Jamaica	potter
	Sister Sarah Johnson	Nassau	weaver, dollmaker
	Louisa Jones	Jamaica	potter
	Marva Joseph	Trinidad	singer
	Ellen Jane Lindsey	Montserrat	seamstress, horticulturist
	Eva Mather	Nassau	weaver
	Vivreen Mather	Nassau	weaver
	Beryl McBurnie	Trinidad	dancer, actor, singer, pianist, writer, choreographer, lecturer, librettist
	Frieda McBurnie	Trinidad	dancer, singer
	Nerissa Mourillon	Jamaica	dancer
	Mariel Newton	St. Thomas	memoirist
	Eileene Lucia Parsons	Tortola	dancer, dressmaker, choreographer
	Jacquelyn Percentie	Harbour Island	weaver

Heritage	*Artist*	*Origins*	*Creativity*
	Arona Peterson	St. Thomas, Santo Domingo	folklorist, food writer, lecturer, painter, sculptor, chef, caterer, dancer, columnist, herbalist
	Pearl Primus	Trinidad	dancer, choreographer, actor, essayist
	Laurelle "Yaya" Richards	Anguilla, St. Martin	folklorist, seamstress, storyteller, poet, lecturer, cook, costumer
	Patrice Roberts	Trinidad	singer
	Marlene Roden	Jamaica	potter
	Joanne Rowley	Trinidad	singer
	Doralyne Spence	Nevis	actor
	Eno Lake Spence	Nevis	seamstress
	Eulalie Spence	Nevis	actor, playwright, director, essayist, scenarist
	Olga Spence	Nevis	actor
	Beverly Steele	Grenada	historian
	Kathleen Warner	Trinidad	singer, dancer, pianist, actor, radio, entertainer
	Cynthia Wilson	Barbados	actor, dancer, choreographer, composer, memoirist
Afro-Caribbean-French	Catherine Flon	Haiti	seamstress, flag maker
	Mama Lola Lovinski	Haiti	prophet, priestess, herbalist, singer, storyteller
	Philomise Macena	Haiti	priestess, herbalist
	Olga Comma Maynard	Brazil	poet, critic, children's writer, lecturer, historian
	Calypso Rose	Tobago	singer, composer, guitarist, cuatro player
Afro-Corsican	Cécile Fatiman	Dominican Republic	priestess, dancer, singer, flag maker
	Nydia Ecury	Aruba	dramatist, actor, poet, translator, editor, comedian, writer
Afro-Dutch-German	Caresse Isings-Ecury	Curaçao	poet, dramatist, illustrator, graphic artist
Afro-English	Denise A. Henley-Smith	London	historian, lecturer
	Tituba	West Africa	storyteller
American Caucasian	Lily Bow	Chicago	poet
	Annie Adams Fields	Boston	poet, travel writer
	Sarah Orne Jewett	Maine	letter writer

(continued)

Heritage	*Artist*	*Origins*	*Creativity*
	Susan Walker Morse	Massachusetts	letter writer
	Jeanne Lucinda Musgrave	New York City	lace bark worker, cook, seamstress, weaver, embroiderer
	Maria Skinner Nugent	New Jersey	diarist, letter writer
	Elsie Clews Parsons	New York City	folklorist, lecturer, writer
	Mary Lorraine Peters	New York	short story writer
	Carol Richardson	Anguilla	quilter, artist
	Marion West	New York City	letter writer, translator, lecturer
American-Dutch-French	Sue Hendrickson	Chicago	autobiographer
Anglo-Caribbean	Irish Bannochie	Grenada	horticulturist, science writer
	Amelia Stephenson Gomez	Grenada	diarist, letter writer
	Jill Gomez	Guyana	opera singer
	Josephine, Empress	Martinique	horticulturist, science writer, memoirist, singer, dancer, guitarist
Anglo-French	Hester Perrine Walker	New York	memoirist
Anglo-Irish	Elizabeth Ann Fenwick Rutherford	England	actor, dancer
Anglo-Caribbean-Irish	Anne Hart Gilbert	Antigua	memoirist, tractarian, historian, poet
	Elizabeth Rutherford Savage	Barbados	biographer, letter writer
	Elizabeth Hart Thwaites	Antigua	biographer, historian, hymnographer, pianist, letter writer, tractarian
Caribbean-Dutch	Mary Gertrude Johnson	Saba	lace maker
	Belinda De Veer	Aruba	artist, jewelry designer, musician, poet
Caribbean-German	Ana Paulina Wilhelmina Ernst Ecury	Aruba	pastry cook
Caribbean-Scots	Maria Kinnaird Sharp Drummond	St. Vincent	letter writer, singer
	Leila Ross-Shier	Grand Cayman	organist, choir director, composer, guitarist
English-Caucasian	Eliza Jago Fenwick	England	children's author, letter writer, musician, novelist
	Emelia Russell Gurney	London	artist, letter writer
French	Elisa de Verteuil	Trinidad	dollmaker, quilter, cook
	Jeanne-Marie Chapiseau Marsan	Paris	actor, comedian, opera singer
French-Hispanic-Caribbean	Lolita Villanúa	Puerto Rico	ballerina, choreographer

Heritage	*Artist*	*Origins*	*Creativity*
Hispanic-American	María Irene Fornés	Cuba	dramatist, translator, dollmaker, set and textile designer, director, librettist
Hispanic-Caribbean	Adiarys "Adi" Almeida-Santana	Cuba	ballerina
	Alicia Alonso	Cuba	ballerina, choreographer
	Laura Alonso	Cuba	ballerina, choreographer
	Gertrudis Gómez de Avellaneda	Cuba	novelist, playwright, poet
	Concepción Bona	Dominican Republic	flag maker
	Dulce María Borrero	Cuba	poet
	Juana Borrero	Cuba	painter, sonneteer, letter writer
	Aurelia Castillo	Cuba	poet
	Gema Díaz-Lugo	Cuba	ballerina
	Catherine Flon	Haiti	flag maker
	Elena Gil Izquierdo	Cuba	letter writer, journalist, orator, editor
	Maria de Jesus Pina	Dominican Republic	flag maker
	Lola Rodriguez de Tio	Puerto Rico	composer, poet, publisher, flag designer
	Maria Trinidad Sanchez	Dominican Republic	flag maker
	Patria Sanchez	Puerto Rico	writer, poet
	Violet Serrat	Cuba	ballerina
	Isabel Sosa	Dominican Republic	flag maker
	Rosario Suárez	Cuba	ballerina
	Lolita Tizol	Puerto Rico	violinist
	Ana Lydia Vega	Puerto Rico	storyteller, poet, writer, scenarist, novelist
	Maria Xenes	Cuba	poet
	Neves Xenes	Cuba	poet
	Pérez de Zambrana	Cuba	poet
Hispano-French	Poleska de Boissière	Trinidad	pastry cook
Indo-Caribbean	Zalayhar Hassalani	Trinidad	food maven
	Khatoon Mohammed	Trinidad	seamstress
Irish	Frances Lanaghan	Antigua	historian
Jamaican-Scots	Mary Jane Seacole	Jamaica	autobiographer, cook, herbalist, caterer
Kuna Yala	Lisa Harris	San Blas	*mola* maker, lecturer, storyteller
Scot	Isabel Duncan	Scotland	diarist, letter writer
	Janet Schaw	Scotland	letter writer, diarist, cartographer
Taino	Anacaona	Haiti	poet, composer

GLOSSARY

acrostic. A word puzzle in which the first letter of each line forms a term or phrase when read vertically.

Arawak. First peoples of the Greater Antilles.

Arminianism. A sixteenth-century Dutch philosophy that stipulates that sinners require God's grace to attain salvation.

Bambara. An indigenous people of Mali.

bandola. A four-string mandolin found in Colombia and Venezuela.

Bantu. The language of central and southern Africa.

baroque. A mannered, ornate style of music, art, architecture, and dress.

bele. A thin headband or floral corona.

benta. A two-person musical instrument requiring beats on one string while sliding a pitch selector.

Bonga. An Afro-Haitian drumming style derived from vodou ritual.

bongo. An Afro-Cuban percussion instrument created from paired drums tapped with the fingertips.

busker. Any performer who chooses public sidewalks and parks as a venue.

Calvinism. A Protestant belief that God chooses which people to save.

calypso. The Afro-Caribbean rhythm of music in Tobago and Trinidad from the 1600s.

Candomblé. The Afro-Brazilian faith imported by black slaves.

conquistadores. Spanish adventurers who invaded the Western Hemisphere for the purpose of personal enrichment and conquest.

contra dance. A seventeenth-century line dance from France and Great Britain.

Creole. A person who creates a third culture from the melding of white and black behaviors and beliefs.

cuatro. A four-string guitar popular in Puerto Rico.

danza. A Puerto Rican ballroom style based on the waltz.
décima. A Spanish verse form uniting ten lines into each stanza.
diaspora. The spread of a race or people to other locales.
drawn work. The shaping of geometric figures in delicate cloth by removing individual threads.
duppy. A Jamaican term for ghost or spirit.
existentialism. A philosophy that values human choices and actions in the face of danger or death.
funchi. A corn bread in the Antilles shaped from cornmeal mush.
Garifuna. A West Indian people exiled from St. Vincent to Central America.
gele. A bouffant Nigerian head wrap.
griot. A West Africa storyteller and genealogist.
guiro. A gourd-shaped scraper with parallel notches for scraping with a stick.
habanera. A nineteenth-century Cuban ballroom dance.
halal. Food considered edible according to Muslim law.
hematite. Iron oxide, a red mineral used as a colorant.
jippijappa. A Mayan weaving style involving palm strips.
Jonkonnu/Junkanoo. A costume parade displaying bright headdress and matching garments.
juba. An African dance style that pairs foot stamps with patting and slapping face, torso, and limbs.
kaiso. Popular West Indian music that incorporates African call-and-response.
kalinda. A Caribbean dance that imitates stick fighting.
kitchen band. A Cayman term for a pickup band formed of fiddlers, guitarists, and drummers at an impromptu dance on the sand behind a beach house.
Koromantee. Enslaved Akan tribe members.
Kuna Yala. The San Blas islands of Panama.
labrish. Jabber or gossip.
L'ag'ya. A fighting demonstration performed in Martinique as a dance.
lwa (or loa). Protective saints in Haitian vodou.
magical realism. A realistic art form tinged with hints of the surreal.
marimbola. A plucked instrument that supplies music with a bass note.
Maroons. Escaped slaves who live free of bondage.
Maskanoo. A Turks and Caicos street festival exhibiting headdress and exotic costumes.
mazouk. A shuffling dance in Dominica derived from eighteenth-century Europeans.
mento. A Cuban dance to banjo, guitar, and drums.
meringue. A Dominican ballroom dance in closed position.
moko jumbi. A stilt walker.
mola. The stacking of cotton fabrics like a collage and the plotting of intricate patterns revealed by cutting into layers.
Obeah. West Indian healing and spiritual ritual derived from West Africa.
orisha. A Nigerian term for deities.

Papiamento. The Dutch/Portuguese/Spanish language of Aruba, Bonaire, and Curaçao.
parang. A night-time serenade in Trinidad and Tobago.
patois. A common dialect spoken by an identifiable group of people.
Paya. A Honduran tribe.
quadrille. A dance performed in squares.
ramada. A shelter formed from a frame roofed with palm fronds or branches.
ringbang. A merger of musical styles
Santeria. The Hispano-Caribbean version of West African saint worship.
shango. A Yoruban worship ritual of the thunder god.
shawm. A woodwind instrument fitted with a double reed.
shay-shay. An energetic Jamaican dance.
ska. A Jamaican form of jazz and rhythm and blues.
slip. A slurry that coats green ceramics to create a hard decorative surface.
soca. A twentieth-century fusion of Caribbean rhythms and dance styles.
Spanglish. A vernacular combination of Spanish and English words.
toque. A woman's stately head wrap common to Afro-Caribbean dressy styles.
Tonton Macoute. A Haitian hit squad during the two Duvalier regimes.
tuck-band. A Barbadian musical ensemble consisting of whistle, drums, triangle, and flute.
vihuela. An early Spanish five-string guitar.
vodou. A syncretic faith formed of Yoruba, Fon, Ewe, Kong, Taino, and Roman Catholic elements that thrives in Haiti.
vodou-djazz. A Haitian protest music that applies proud or angry words to a drumbeat.
yabba. A Jamaican ceramic eating or dishwashing vessel evolved from Akan or Ashante styles.

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